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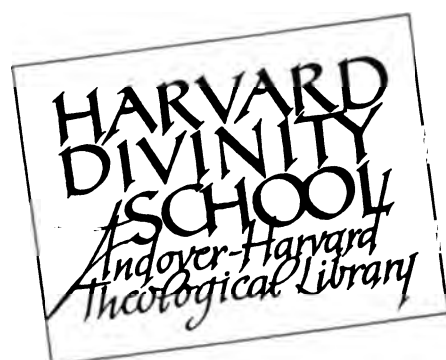
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THE SERAPHINA;
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ALSO,

A COPIOUS EXPLANATION OF THE PRINCIPLES OF VOCAL MUSIC.

By JOHN WINEBRENNER, V.D.M.

ASSISTED BY PROF. L. MEIGHEN, WM. MOONEY, V.D.M., AND OTHERS.

Break forth into joy, and sing together.—ISA. lli. 9.

LEBANON, PA.:

PUBLISHED BY DR. GEORGE ROSS.

LANCASTER, PA.: E. K. THOMAS.

1862.

P R E F A C E.

Music is confessedly a very important and delightful science; and because it is so, it should be taught and studied, in all our schools and churches. Both nature and nature's God conspire to teach us, that those who have the *gift* to sing, ought to strive to acquire a proper knowledge of this art, so that they may best glorify their Maker and edify each other, by singing with the spirit and with the understanding. One prime motive in getting up this work is to facilitate this object.

The music here presented to the public has been carefully compiled and prepared, under the direction and supervision of several aminent teachers of music; and with the exception of a few admired fugue tunes and secular pieces, the great body of *church tunes and set pieces* contained in this book will be found to compare favourably, in point of intrinsic merit and high scientific character, with the foremost of the music-books of the present and former times.

Besides a great variety of standard church tunes and set pieces, there will be found in this work a choice collection of excellent *NEW TUNES AND SET PIECES* never before published. The most of these have been contributed by friends and amateurs of music, in different parts of the country; the recollection of whose kindness I shall always cherish with peculiar delight.

For varieties of metre, and popular set pieces for particular occasions, "*THE SERAPHINA*" will be found second to no church music-book in the country. "It is believed, the judicious leader will be able to select pieces adapted to all occasions, and to nearly every metre found in the standard hymn-books of the day."

"There are not placed, as in some music-books, except in a few cases, any directions over the tunes, indicative of the movement they ought to receive; because tunes intended to be sung to various words ought to vary in expression as much as they do in sentiment; and hence the adding of directory terms would be apt to mislead. In many instances there are added marks of expression to the words, particularly where more than one stanza is set to a piece. These will be found of use in cultivating musical expression."

As to the *Elementary Principles of Music* contained in this book, they only need to be read, to be appreciated and admired. They comprise simplified and easy rules, accompanied with familiar instructions on the art and science of music, which cannot fail to be pleasing, easy, interesting, and useful, both to teachers and pupils; and which can be used with or without the black-board.

To gratify the tastes and preferences of the people in different sections of the country, the compiler and proprietor of this work has issued it in both *patent and round notes*; or, as it is technically called, on the *Fa, Sol, La*, and *Do, Re, Mi* system. In some parts of the country, there are strong prepossessions in favour of the one system, while in other parts, they are equally strong in favour of the other. In view of these facts, and to meet the wants and necessities of the country, this work is published, at the same price, in both ways—*patent and round notes*. I feel it my duty and aim, by all laudable means, to make myself useful to all, in my day and generation.

May God's approving smiles rest upon this effort, and make this book a blessing to the church and to the world!

October, 1858.

JOHN WINEBRENNER, V. D. M.

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PROFESSOR OF SINGING AND COMPOSITION.

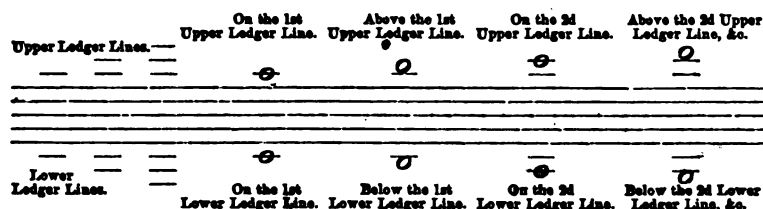
Notes on the Lines. On the 2d Line. 4th Line

Notes in the Spaces. In the 1st Space. 3d Space Above the Staff

Notes Below the Staff. Below the Staff. In the 3d Space. 4th Space.

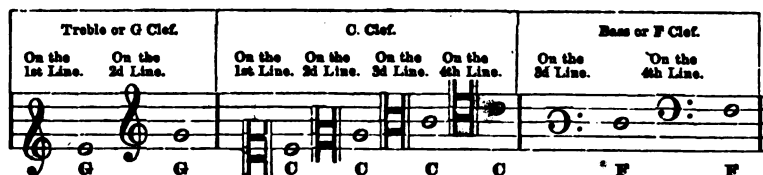
ELEMENTARY PRINCIPLES OF MUSIC

6. When the five lines are not sufficient to write the notes above or below the staff, additional small lines, called *Ledger Lines*, are then used in the following manner:—



N. B.—Very few ledger lines are required for vocal music.

7. *Of the Clefs.*—A *Clef* (some write it *Cliff*) is a sign placed at the head of every piece, or part of a piece of music, and which serves to determine what names are to be given to the notes. There are three different clefs; the Treble or G Clef; the C Clef; and the Bass or F Clef: each of these may be used on different lines of the staff, and the note placed on the resting line of the clef takes then the name of that clef, all other notes being named accordingly.



8. *Of the Treble Clef.*—In ancient music, the Treble or G clef on the 1st line was used for violins, and sometimes for female voices. It is now out of use altogether, even for *transposition*, (of which more anon,) the same notes being given by the Bass clef on the 4th line.

The Treble clef on the second line is more used than any other, it being employed for writing almost all the voices, particularly the *Soprano*, the highest female voice, hence called Treble voice; and also all the acute instruments,

such as violins, flutes, clarinets, trumpets, &c. It is also used for the upper staff of music written on two staves, as for the right-hand part of the piano, organ, or harp. N. B.—Henceforth, when speaking of the Treble clef, it will always mean that which is on the second line.

9. *Of the C Clef.*—The C clef on the first line was formerly adopted for soprano voices and a few high instruments; it is now superseded by the Treble clef.

The C clef on the second line was used for *Mezzo-soprano*, or middle female voice, also called second Treble; it is now altogether out of use, except for transposition.

The C clef on the third line is often given to the *Contralto*, or low female voice; also to the high male voice called *Alto*, or *Counter*, all of which are now written with the Treble clef. This C clef is the proper one for the *Alto-violin*, or tenor-violin, as well as for all instruments that take the denomination of *Alto*, as *Alto-Trombone*, *Alto-Fagotto*, (bassoon,) *Alto-Ophikleide*, &c.

The C clef on the fourth line is often used in large scores for the male voice called *Tenor*, (in Italian, *Tenore*) now more commonly written with the Treble clef. This C clef serves also to write the high notes of the *Violoncello* and *bassoon*; the tenor-trombone is often written with this clef.

10. *Of the Bass Clef.*—This clef, on the third line, is used only for transposition.

After the Treble clef, the Bass or F clef on the fourth line is the next most useful clef of the musical system, it being used to write all Bass parts, both vocal and instrumental; and also the lower staff of all music written on two staves, or left-hand part of the piano, organ, or harp. N. B.—Henceforth, when speaking of the Bass clef, it will always mean that which is on the fourth line.

11. *Remarks on the Clefs.*—Let it be remembered,—1st, that only two clefs are chiefly used in modern practical music, namely, the Treble and Bass clefs;—2d, that all the other clefs are used in large scores for giving the leader the best indication of certain particular parts;—3d, for writing the highest notes of certain instrumental parts, thereby avoiding a quantity of ledger lines;—4th, for the purpose of transposition, as shall be explained hereafter.

12. *A word to Teachers.*—I think it necessary to state, that in writing the present Rudiments, my object is to explain the *Elementary Principles of Music* according to the standard rules of the art. I am aware that there are several special systems now in use for Vocal Music, which, not only by their method of notation, but also by many signs, figures, terms, rules, and even notions, differ materially from the general principles of Music, both as an Art and a Science.

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Science. The merits or demerits of these, however, it is not my business to discuss here, my intention being chiefly to impart—in a form as condensed as is consistent with clearness and accuracy—a thorough practical knowledge of the first rudiments of music, and in such a way as to be applied to either vocal or instrumental purposes, as well as to enable the pupil to read any kind of music, whether it be written according to any special or to the general system. I will now proceed with some explanations on teaching classes.

13. At the very first meeting of a new class—and at every subsequent meeting thereafter—let the pupils, one after another, call aloud a *number*, according to the way they are seated. For instance, let us suppose a class of four members seated on three benches, or eight on each bench, their individual numbers will be called *aloud* by themselves in the following order:—

1st Bench.	1	2	3	4	5	6	7	8
2d "	16	15	14	13	12	11	10	9
3d "	17	18	19	20	21	22	23	24

Thus, when the teacher wishes his class to answer such questions as we have inserted at the end of each chapter, (or any other questions of his own,) he calls, for instance, on No. 7 to answer to the first question; then on No. 15 to answer to the second; on No. 1 to answer to the third; on No. 22 to answer to the fourth, and so on; giving the questions in their *regular order*, so that the class may follow them, but calling each pupil *at random* by his or her individual number, instead of by name, the latter making them always more or less *habitual*. In this way the members of the class take at once the habit of giving a quick and ready answer, which, even when wrong, will benefit the whole class. It is preferable that the pupils should occupy different seats at each meeting, thus changing their individual numbers. Nor is it necessary for the teacher to know that any particular number belongs to Miss A. or

N. B.—The number at the end of each question refers to the paragraphs from which the class may derive the answer. A black-board should be used for all demonstrations.

QUESTIONS ON CHAPTER I.

1. What is a musical sound? (2)
2. Is there any other kind of sound? (2)
3. How is music produced? (2)
4. What is melody? (2)
5. How is harmony produced? (2)
6. How are musical sounds represented? (3)
7. By what means do we write musical characters? (4)
8. What is a staff? (or stave.) (4)
9. How are the lines of the staff to be counted? (4)
10. Can the notes be placed otherwise than on the lines? (4)
11. How are the spaces to be counted? (4)
12. Where is this note placed? (showing a note on a line or in a space.) (5)
13. Of what use are ledger lines? (6)
14. Where is this note placed? (showing a ledger line note, above or below the staff.) (6)
15. What is a clef? (7)
16. How many clefs are there? (7)
17. Can the clefs assume different positions? (7)
18. What is this clef? (showing any of them.) (7)
19. Where is this (G, C, or F) clef placed? (7)
20. Which is the treble clef most in use? (8)
21. Mention some of the objects the second line treble clef is used for? (8)
22. Can it be of any other use? (8)
23. What is the meaning of *Soprano*? (8)
24. What is the use of the first line C clef? (9)
25. What is the use of the second line C clef? (9)
26. What is the meaning of *Mezzo-soprano*? (9)
27. What is the use of the third line C clef? (9)
28. Is it of any other use? (9)
29. What is the meaning of *Contralto*? (9)
30. What is *Alto*, or counter? (9)
31. Of what use is the fourth line C clef? (9)
32. What is a tenor? (9)
33. What is the bass clef most used? (10)
34. Of what use is the F clef? (10)
35. What are the two clefs most used in modern music? (11)

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CHAPTER II.—OF THE NAMES OF THE NOTES, AND OF SCALES.

14. We have shown that each clef gives its name to a certain note, (see 7;) we shall now show how such a note becomes the standard note of what is called a *Scale*, or *Gamut*, which is a regular ascension of notes passing alternately from a line to a space.

15. The names of the notes are derived from the first seven letters of the

alphabet; but for the purposes of singing, a set of seven syllables have been assigned to the notes: these syllables correspond to the seven letters, and are repeated as often as an extension of the notes forming the scale may be required, either upward or downward.

{	Do*	Re	Mi	Fa	Sol	La	Si	}
	C	D	E	F	G	A	B	

Extended Scale, with the Treble Clef.

A musical staff with a treble clef. The notes are: G (Sol), A (La), B (Si), C (Do), D (Re), E (Mi), F (Fa), G (Sol), A (La), B (Si), C (Do), D (Re), E (Mi), F (Fa), G (Sol), A (La), B (Si), C (Do). The notes are written on a five-line staff, with some notes (G, A, B, C) being black and others (D, E, F, G, A, B, C) being white.

N. B. In this and the following scales, the black note indicates the standard note of each clef.

Scales with the C Clef.

Four musical staves, each with a C clef (soprano, alto, tenor, and bass positions). Each staff shows a scale from C to C. The notes are labeled with syllables (Do, Re, Mi, Fa, Sol, La, Si) and letters (C, D, E, F, G, A, B). The standard note (C) is marked with a black dot.

With the Bass Clef.

Two musical staves, each with a bass clef (alto and tenor positions). Each staff shows a scale from F to C. The notes are labeled with syllables (Fa, Sol, La, Si, Do, Re, Mi) and letters (F, G, A, B, C, D, E). The standard note (F) is marked with a black dot.

* The syllable *Do* is modern, and has been substituted for that formerly used, *Ut*, the latter being unfavorable for vocal sound.

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16. *Of the Patent Notes.*—For the Vocal System written in patent notes, the following shapes and names have been adopted:

The round, or circular note, \bigcirc , or \bullet , called *Sol*.
 The square note, \square or \blacksquare , called *La*.
 The triangular note, \triangle , or \blacktriangle , called *Fa*.
 The diamond note, \diamond , or \blacklozenge , called *Mi*.

A comparative scale of the above, and of the usual mode of notation, will suffice here to show its use and arrangement.

	C	D	E	F	G	A	B	C
	Fa	Sol	La	Fa	Sol	La	Mi	Fa

Patent Notes.

Round Notes.

Do Re Mi Fa Sol La Si Do

Thus, in a regular scale of eight degrees, written with patent notes, *Fa* is found on the 1st, 4th, and 8th degrees; *Sol*, on the 2d and 5th degrees; *La*, on the 3d and 6th degrees; and *Mi* only on the 7th degree. The sequel will show, that whatever sound—other than *Do*—may be adopted for the 1st degree of any regular scale, the figures and names of the patent notes remain perfectly similar to the above scale, the only change being that of the position of the notes on the staff.*

17. *Pronunciation of the Names of the Notes.*—The syllables by which the notes are named being intended to prepare beginners for the combination of words with musical sounds, it is important that Teachers, particularly with classes, should insist upon a correct and uniform pronunciation of each syllable. It is evident that a very discordant effect would result from inattention to the following rules:—

Do should be pronounced broadly, as the word *doe*, a she-deer, and not as the word *de*, nor as the sound of *do* in *dog*. The lips should be protruded forward,

* The chief objection to this system is, that it must be confined to Vocal Music, and would be totally useless for Instrumental notation.

somewhat funnel-like, opening the mouth as wide as the vowel sound *o* will allow.

Sol, like the last syllable in *para-sol*, not *soul*, nor *sole*, nor *so-il*.

Mi and *Si*, like the pronoun *we*, or the verb *see*. The pronunciation of the vowel sound *e* being somewhat close and hissing, the mouth should be open laterally, assuming a smiling position.

Fa and *La*, broad and long, as the first syllable of *fa-ther*; not *faw*, nor *law*.

Re, like the word *ray*, a beam of light; not like *rea* in the verb *read*, nor (still worse) like *rye*, a harsh and guttural sound.

Generally, the consonants of all these syllables should be very emphatically pronounced, in order to obtain a clear, pure, and well-decided sound at the very starting of each note; and the vowel sounds should be held steadily, avoiding any kind of diphthongal termination. A strict observance of these rules, from the very beginning, will remove much difficulty thereafter, obviate many defects, and insure a pureness of intonation which depends chiefly on a correct articulation.

18. *Of the Natural Scale.*—The Natural Scale is composed of eight notes, or *diatonic** degrees, seven of which form a series, the eighth note being but a repetition of the first; hence, this eighth degree is called *octave*†. By extension, any sound which is repeated eight degrees higher or lower, is said to be an *octave above*, or an *octave below* that sound. The Natural Scale is the model after which all other regular scales are formed, and its eight degrees are divided into *tones* and *semitones*, in the following order; the *distance* between any two notes is said to be a *tone* or a *semitone*.

Natural, or Regular Scale in Ascending.

A.

1st degree, or 1st note.	2d	3d	4th	5th	6th	7th	8th degree, or octave.
C	D	E	F	G	A	B	C

tone tone semitone tone tone tone semitone.

Do Re Mi Fa Sol La Si Do

The above example shows that a regular scale is composed of five tones and two semitones; and the pupil should bear in mind, that the *two semitones* are

* Greek, *día*, by, through, and *tonos*, tone.
 † Latin, *octavus*, the eighth.

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found from the 3d to the 4th degree, and from the 7th to the 8th, all others being tones. In other words, the 1st semitone is found from *Mi* to *Fa*, and the 2d, from *Si* to *Do*.

19. Now, in descending, although we may reckon the order of the notes forward from the 1st to the 8th, we actually read the degrees and the names backward.

Descending Scale.

B.

8th degree, 1st note.	7th degree, 2d note.	6th degree, 3d note.	5th degree, 4th note.	4th degree, 5th note.	3d degree, 6th note.	2d degree, 7th note.	1st degree, 8th note.
C	B	A	G	F	E	D	C

semitone | tone | tone | tone | semitone | tone | tone
 Do Si La Sol Fa Mi Re Do

Thus, we might say, that, in descending, the 1st semitone is from the 1st to the 2d note, and the second semitone, from the 5th to the 6th note; but it is evidently preferable to reckon the semitones according to the order of degrees, and not to that of the notes, for the very plain reason, that they remain the same whether the scale ascends or descends. Therefore, the semitones are found,

In ascending, between the 3d and 4th degrees, and between the 7th and 8th; In descending, between the 8th and 7th degrees, and between the 4th and 3d.

20. The difference of sound between a tone and a semitone cannot be described on paper; it must be heard to be appreciated. Let it suffice to know, for the present, that *each* tone can be divided into *two* semitones, thereby giving *twelve* semitones for an entire scale of eight degrees, including the two natural semitones. A glance at the disposition of the white and black keys of the Piano or the Organ will give the best demonstration of this arrangement of tones and semitones.

QUESTIONS ON CHAPTER II.

6. How can the seven letters or names be repeated to form an extended scale? (15)
7. What is the clef of this scale? (showing any of the scales given with the different clefs.) (15)
8. What is the standard note of the scale with this clef? (Vary this as for question 7.) (15)
9. What do we call this note? (This question should be varied as much as possible, but more particularly applied to the scales with Treble and Bass clefs.) (15)
10. What shapes are used for the patent notes? (16)
11. What is the name of the triangular (or any other) note? (16)
12. How often is *Fa* (patent) repeated in a scale of eight degrees? (16)
13. On what degrees do we find *Sol*? (16)
14. Where do we find the diamond note? (16)
15. Give me the names of the 1st degree of the comparative scale, both in patent and round notes? (16)
16. What are the degrees of the comparative scale which retain the same names, both with patent and round notes? (16)
17. Give me the pronunciation of the syllable *Do*? (or any other.) (17)
18. What is the Natural Scale? (18)
19. What is the meaning of *diatonic*? (18, note *.)
20. What particular name is applied to the 8th degree of the scale? (18)
21. Can the name of *Octave* be applied to any other sound than the 8th degree of the scale? (18)
22. How are the regular scales to be formed? (18)
23. How do we divide the eight degrees of a scale? (18)
24. Between what degrees do we find the two semitones? (18)
25. What is the distance from *Re* to *Mi*? (18)
26. What is the distance from *Si* to *Do*? (18)
27. What is the best method for reckoning the semitones in a descending scale? (18)
28. What division can a tone undergo? (20)

CHAPTER III.—OF TIME, MEASURE, DURATION OF NOTES AND RESTS.

21. In Music, *Time* means certain rates of duration given to the notes, and the distribution of these notes into equal parts called *Measures*. In fact, Time is a part of rhythm, and is similar to *accent* in language.

22. A Melody, or Musical phrase, contains, like poetry, a regular number of accented and unaccented sounds, enclosed within *Bar Lines* drawn vertically across the staff; and the end of a strain, or of a piece of Music, is indicated

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By analogy, the contents between two bar lines is sometimes called a *bar*, instead of a *measure*: the latter, however, is the more correct of the two.

23. There are different kinds of Times, all of which are derived from one called *Common Time*, represented with a C placed after the clef. Every measure of this Common Time is filled with the long note called *Semibreve*, (or its equivalent,) and each measure, or semibreve, is divided into four equal parts, called *Beats*. Thus, when we say that "a piece of music is in *Common Time*," or that "it has *four beats in a measure*," it means one and the same thing.

24. *Of beating Time.*—The beats are marked by regular motions of the hand, which should be well practiced before attempting singing the notes. To this effect let the class beat several measures in succession, counting aloud 1-2-3-4, 1-2-3-4, &c.; directing the hand as shown in the following example; the round white note, called semibreve, being given here as the *unit*, which is to be divided into four equal parts, or beats, without singing, but simply counting *four*, as already said, and observing the strict evenness of a pendulum. Each beat should have the duration of about one second.



The dots running from one figure to another show what direction the hand must follow for *beating Time*; thus, the first beat is struck down; for the second beat, the hand runs obliquely and slightly upward to the left; for the third beat, it goes horizontally from left to right; and for the fourth beat, it rises up, so as to descend vertically to strike the first beat of the next measure; and subsequently continuing the same four motions for every measure contained in the piece of music.*

25. *Remarks.*—1st. Next to a correct intonation, Time is the most important point of music: when sung *out of Time*, the sweetest melody becomes as tiresome.

* Some Teachers give the following names to the beats:—1st, Downward beat;—2d, Hither beat;—3d, Thither beat;—4th, Upward beat.

some to hear as if it were sung *out of tune*; without Time, the finest voice is monotonous.—2d. Let the student never attempt to practice a piece of music without beating Time.—3d. It is very good also to acquire early the habit of beating Time with the foot, following the same directions given for the hand, with this difference, that the foot is raised *only* for the fourth beat, that the heel should rest firmly upon the ground, and that the second and third beats are marked by sliding the toes, first to the left, then from left to right, without raising the foot or moving the heel.—4th. Every movement, either of the hand or the foot, should be abrupt and unwavering.—5th. Remember that the *four beats* form together a complete measure in Common Time, and that they determine the length or duration of the semibreve.—6th. Common Time is marked

by some writers with the figures $\frac{4}{4}$, meaning four *fourths* of a semibreve, or four beats for each measure. Others write it $\frac{2}{2}$, meaning two *halves* of a semibreve for a measure, and implying only two beats, one down, the other up; but it is as often used for four beats. However, these two marks of Common Time are never used in Instrumental Music, and might well be dispensed with in Vocal, the figure C being sufficient to all intents and purposes. We shall explain the other kinds of Time in their proper place.

26. *Of the Duration of Notes and Rests.*—We have seen already (paragraphs 4 and 5) that the position of the notes on the staff assigns to the musical sounds a degree more or less grave or acute; we shall now show the different manners of writing these notes, thereby fixing their several rates of duration, which are derived from the semibreve, a white note *without a stem*, and adopted as the longest note used in modern music. In other words, the semibreve is the *unit*, and all other lengths of notes are but its fractional parts.

27. There are as many *rests*, or signs of silence, as there are lengths of notes, and each rest is equivalent in duration to the note it takes the name of.

	Unit, or Whole Note.	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$
Rates of Duration.	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Half-semiquaver.
Notes.						
Rests.						

Remarks.—The above table shows,—1st, that the Minim has the same figure as the semibreve, with a *stem* appended to it; that the Crotchet is a *black note*


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with a plain stem; that the quaver is like the crotchet, with the addition of one *hook*; that the Semiquaver has *two* hooks; and the half-semiquaver *three* hooks: this last one is very seldom used in Vocal Music.

2d. That the lower fractional cypher gives us the quantity of each length required to equal the unit or semibreve; thus,—2 minims are equal to a semibreve, or 4 crotchets, or 8 quavers, or 16 semiquavers, or 32 half-semiquavers.

3d. That the semibreve-rest is a hyphen placed under the line; that the minim-rest is the same figure placed above the line: that the crotchet-rest is a sort of hook with its head turned to the right; that the quaver-rest is the same figure turned to the left; that the semiquaver-rest has two heads; and the half-semiquaver-rest three heads.

28. When two or more of the hooked lengths are to be sung to one syllable, their stems are united by as many *bands* as there would be hooks to the notes,

thus,  &c. They are then said to be *grouped*.

29. We shall now give examples of subdivisions of the semibreve, filling up one measure of Common Time, and pointing out where the beats are to be struck.

Number of Beats. 1 2 3 4

Semibreve, equal to 2 Minims.

Beats. 1 2 3 4

Semibreve, equal to 4 Crotchets.

1 2 4

One Measure. 2 Measures. 4 Measures.

Combinations of the three foregoing Signs.

Silent measures numbered.

QUESTIONS ON CHAPTER III.

1. What is Time? (21)
2. What is a Measure? (or a Bar?) (21 & 22.)
3. What is the use of Bar Lines? (23)

Beats. 1 2 3 4

Semibreve, equal to 2 Minims, or to 4 Crotchets, or to 8 Quavers.

Beats. 1 2 3 4

Semibreve, equal to 2 Minims, or to 4 Crotchets, or to 8 Quavers, or to 16 Semiquavers.

30. The above examples show that the minim takes two beats, and the crotchet only one; also, that it requires two quavers or four semiquavers for each single beat. They further show a constant progression of 2 to 1 in the successive lengths of sounds, namely, 2 crotchets for 1 minim; 2 quavers for 1 crotchet; 2 semiquavers for 1 quaver, &c. Also, that it takes 4 quavers, or 8 semiquavers, to equal 1 minim; and 4 semiquavers to equal 1 crotchet.

31. *Of Long Rests.*—One measure of silence is usually marked with the semibreve-rest, whether that measure should otherwise contain, in notes, *more or less* than the length of a semibreve, as will be seen hereafter. When writing separate parts, we have other signs to express several measures of rest, with the number of measures on the top. However, beyond ten measures, two thick lines are drawn diagonally, and the silent measures to be counted are expressed in numbers:—

4. What is the use of a Double Bar? (22)
5. What do we call Common Time? (23)
6. What note will fill a measure in Common Time? (23)
7. What is the sign for Common Time? (23, and 6th Remark in 25.)
8. How do we divide each measure in Common Time? (23)

9. What do we mean when we say, "Such a piece of music has four beats in a measure?" (23)
10. What is beating Time? (24)
11. How is the 1st (or 2d, 3d, 4th) beat to be marked? (24)
12. Show me how you beat a whole measure, counting the beats aloud? (24)
13. Beat, and count aloud, three successive measures? (24) (N. B.—This should be done by separate sections of the class, say four or five together.)
14. Can we beat Time otherwise than with the hand? (3d Remark in 25.)
15. What is the longest note in modern music? (26)
16. What is the figure (or sharp) of the semibreve? (26)
17. What do we call a *Rest*? (27)
18. What is the $\frac{1}{2}$ (or $\frac{1}{4}$, or $\frac{1}{8}$, &c.) of a semibreve? (27)
19. What is the figure of a minim? (27, 1st Remark.)
20. What is the figure of a quaver? (" ")
21. How many quavers are equal to a semibreve? (27, 2d Remark.)
22. What is the figure of a semibreve-rest? (27, 3d Remark.)
23. How will you know the quaver-rest from the crotchet-rest? (27, 3d Remark.)
24. What do we call a *Band*? (or *group*.) (28)
25. How many beats are required for a crotchet? (30)
26. How many quavers are equal to a minim? (30) (Vary questions 25 and 26.)
27. How do we express several measures rest? (31)
28. What is the meaning of $\frac{3}{4}$? (25, 6th Remark.)

CHAPTER IV.—ON SINGING.

SECTION 1.—Of the Monitorial System, and of the Human Voice.

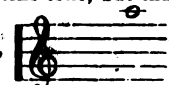
32. As the following Lessons are intended for classes, I beg leave to offer a few remarks and suggestions, which the Teacher may modify according to circumstances, or to his own judgment and experience.

On forming a new class, the first thing to be done is to ascertain if any of the new scholars do know already something about music, as these may become very useful in the class for acting as *Monitors*, or assistant teachers; if there are none, you should take three or four pupils from a more advanced class to act as such. These *Monitors*, of either sex, should be appointed by turn, and their number increased from such members of the new class as have made the most progress. All *Monitors* should be able to sing the principal Lessons and Exercises from memory, and also, when required, to write them on the blackboard. The advantages of this method are obvious. In country places,

singing schools are seldom held more than once a week, and for a very short season; if we deduct from these limited lessons such non-attendance as will occur from sickness, unavoidable business, bad weather, and other unforeseen causes, we shall be convinced how ungrateful the labours of the Teacher may be. The proper remedy to all drawbacks is the Monitorial System, because such members of the class who live in the same neighbourhood may meet at each other's houses as often as they please, and there, under the Monitor of their own section, rehearse any or all anterior Lessons and Exercises given by the Teacher. This system creates a proper degree of emulation among the scholars, and must eventually form a number of competent Teachers and Leaders of choirs.

33. The next thing is to divide the new pupils according to the *diapason*,* or quality of tone of their voice, namely, the Ladies into first Treble, (*Soprano*;) and Second Treble, or Counter, (*Mezzo-soprano*;) the Gentlemen into Tenor and Bass. A nice discrimination of the several diapasons will never fail to insure, not only beautiful *solo* voices, but also a very effective *chorus* with a comparatively small number of singers. It is rather difficult to give rules on paper for ascertaining the difference in the Vocal diapasons,† particularly with female voices, which, properly speaking, are of three kinds, the first and second Trebles, and the true *Contralto*, the latter being to the female voice what a *deep Bass* is to the male; and they do not differ so much in their respective scales as they do in their peculiarity of tone; for instance, a true *Soprano* voice is remarkably *flute-like* throughout, and increases in fullness, power, and beauty, up to its highest reach; but its low notes are thin, feeble, ineffective in choruses, though they may be used in solos: with careful practice, the range

of a *Soprano* is two octaves, from C to C,  sometime higher.

The *Mezzo-soprano* has the same flute-like tone, but that quality is much more limited, its range being from A to A,  acquiring below what it

* From the Greek, *dia*, through, and *pas*, all; meaning, in music, *similar throughout*.
† Taste and experience are the surest guides.

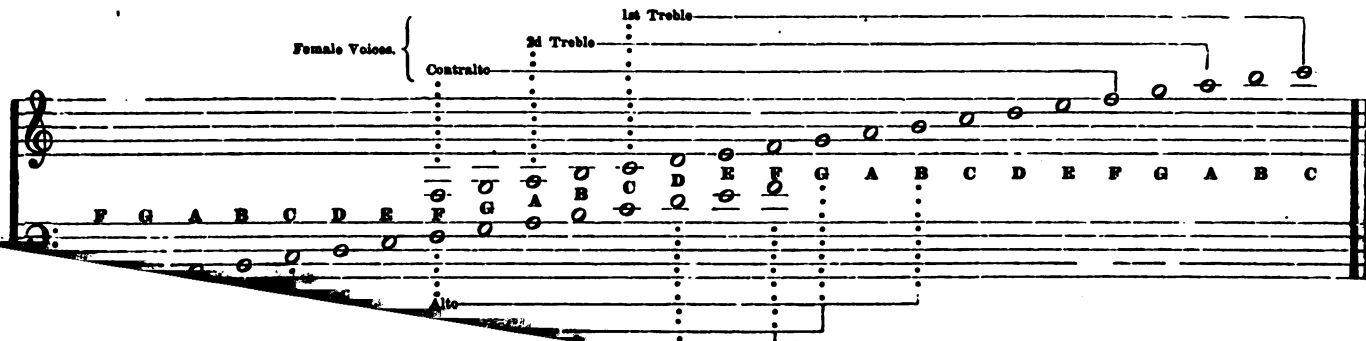
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loses above; its low notes have more roundness than the *Soprano's*, hence their excellent effect as second Treble; but its high notes, when forced, have much of the nasal tone of the *Hautboy*, a reedy instrument. The *Contralto*—the most scarce of female voices—ranges from F to F, higher; its low notes are much like a fine-toned *Clarinet*; like, as some writers assert;) but its high notes are often wanting in fulness. In general, the extreme high notes of all female voices require much more practice and judicious management than the other parts of their scales; otherwise they will be shrill and unpleasant; nor should intensity of sound be at all attempted if it resembles screeching, a very difficult thing to avoid.

The peculiarities of the male voices, Tenor and Bass, are more discernible than those of the fairer sex, the scale of the Tenor being, as it were, but an extension of that of the Bass. Thus their united scales may be compared to that of the *Bassoon*, with the only difference that the Tenor, in some of its high

notes, is somewhat blending into clarinet-tone. A good Tenor should range, with ease, from C to G; Tenor, may sing a couple less they be at the same ties,) are too often like These *Alto* voices are Trebles or of *Contralto*; but it is preferable by far to drill Boys into singing that part, as their voices will be found to blend beautifully with the other parts, being a sort of *medium* between the male and female voice, and partaking of both. The Bass voice ranges from F to D, but it should be exercised one note higher, in order to give power high D. There is also another high Bass tone, (Ital. *Baritono*,) which may reach a few notes higher than the *deep* Bass, (*Basso profundo*,) but it loses the equivalent in low notes: the Barytone is chiefly used for Solos.

General Scale of the Human Voice.



Remarks on the above Scale.—1st. The entire extent of the Human Voice is of twenty-six notes, or a fraction more than three and a half octaves.—2d. It should be observed that the extreme high notes of each female voice are never used in choruses; but they should be gradually exercised nevertheless, in order to acquire firmness and confidence in singing the others: Solo voices should possess them.—3d. Tenor parts are usually written with the Treble clef, but they correspond exactly to the sounds given on the Bass stave in the General Scale, and are, therefore, rendered by the voice actually an octave below the Treble notes.*

34. *Of the Registers of the Voice.*—All singers have observed that there are certain parts of the Vocal Scale where a *break*, as it is called, seldom fails to occur. I will try to explain this, and point out the remedy.

Vocal sounds are produced by the chest, the larynx, and the head; hence the sections of the scale originating from each of these parts of the body are called chest, larynx, or head register; and it is a too abrupt passage from one register to the next which causes the voice to break. The remedy is very plain, and with care, patience, and perseverance, it will be easily effected. The general indications are—the mouth wide open, without any affected or ridiculous distortion of the face, head, or neck;—the chest free and well extended, the shoulders being gently thrown backward;—the body in a graceful and erect attitude, without stiffness nor contortion;—the countenance calm and rather smiling;—the breath taken and expended slowly and inaudibly, as a sudden and hard breathing is sure to cause an unpleasant hissing, or hiccup-like sound. The rules already given for pronunciation and articulation (see 17) should be strictly observed. The music should rest on a stand, or if it must be held, let that be done with one hand: both hands when thrown forward will necessarily contract the chest.

*This difference of pitch of the Tenor notes often leads arrangers of Vocal Music into grievous mistakes, they giving consecutive *Fifths* (intervals forbidden in correct Harmony) when these appear to be *fourths*; thus the eye may be deceived, but the ear is not. For the benefit of Teachers and others, it may not be deemed out of place to give here a few plain rules for arranging popular and other Airs into four vocal parts.—1st. The second Treble should never cross above the first, because that interferes with the effect of the Melody.—2d. The second Treble and the Tenor may occasionally cross each other.—3d. The Tenor should be read *mentally* an octave lower than written, thus restoring the intervals to their proper width.—4th. The Tenor should never cross below the Bass.—5th. Two or more consecutive *Fifths* (ascending or descending together) should never exist between the same two parts: they are forbidden on account of their harsh effect.—6th. A *diminished fifth* (of six semitones) may follow a *perfect fifth*, but the perfect should not follow the diminished.—7th. Two or more consecutive octaves are also forbidden between any two parts; not that they are harsh, like the fifths, but because they lessen the number of *musical parts*, reducing them to three instead of four, and giving to the part thus doubled an overpowering force against the others.—8th. The intervals given to the several parts should be of a free

The chest register comprises the low notes up to E, (1st line,) and these notes should issue from the chest without effort, in deep and full tones; starting each note in a soft and subdued voice, increasing gradually to loudness, and as gradually decreasing into the former soft undertone.† For the free emission of chest notes, the throat should be in as complete a state of dilatation as possible, otherwise the sounds will be guttural.

The larynx register (improperly called by some *throat register*) begins at F, (1st space,) and sometimes at E, when that note is the lowest of a phrase, scale, or passage. It is also at that E that the blending of chest into larynx register takes place: to this effect the throat should be slightly contracted, increasing gradually that contraction until the voice has reached D, (4th line,) the upper note of this register. With a little habit of observation, it will easily be felt that the vibrations have now extended from the chest up to the larynx, but have become more and more concentrated in the latter organ as the voice ascends. The blending of these two registers requires more care for female than for male voices; in fact, it becomes easier in the same ratio as the several voices lower in their diapason: an uncultivated high *Soprano* often breaks on one or more notes of the larynx register—a tyro's Bass voice seldom will. In general, male voices should sing in the larynx for the emission of soft sounds *only*; for loudness they should practise the notes of their scale from the chest, and as high as they can possibly go without breaking or singing flat.

The head register of *Soprano* and Tenor begins invariably at E, (4th space;) that of *Contralto* at one note lower, seldom at two. The passing from larynx into head register is quite easy for all female voices, provided the larynx and upper part of the throat be held as close and contracted as possible—more and more so, of course, as the voice ascends. The notes of this register vibrate principally in the forehead;‡ hence its name; but they vibrate also in the

and easy intonation, avoiding all uncouth distances.—9th. The leading note of the Scale (7th degree) should always resolve up to the Tonic, not descend on the *Dominant*, (5th degree,) no matter in what part, because that sings badly: it may descend on the Dominant, only when the chord does not change.—10th. The *seventh* of any chord, or *dissimulant note*, should always resolve in descending one degree; and any other seventh than that of the Dominant chord should be strictly prepared, that is, heard in the preceding chord as a consonant interval.—The philosophy of Rules 9th and 10th is, that we have such a thing in music as *attraction and gravitation*. I take this opportunity for informing my brother professors that I have nearly ready for publication a complete Treatise on Harmony and Composition, intended especially for self-instruction, and which will also, I hope, prove very useful to Teachers as a Text-book.

† It should be observed, that *fullness* of tone does neither exclude nor contradict *softness*; for, to be soft and unwavering, a sound *must* have fullness, and that word should by no means be confounded with *intensity* of sound. Let this remark apply to all the notes of the several registers.

‡ They vibrate in the *sinuses* of the frontal bone.

larynx, and with so much force, that if a female voice is kept singing head-notes for an undue length of time—without relaxing into some notes of a lower register—the larynx and throat become so fatigued by the high degree of contraction they undergo, that the voice *must break*, or at least *sing flat*. Another inconvenience is, that an excessive prolongation of the vibrations in the frontal bone will often give the singer a violent headache. The head register of the Tenor should not be mistaken for what is commonly called *falsetto*, an unnatural register, seldom pleasing, and the sounds of which vibrate less in the frontal bone than in the *nasal fossæ*. Basses have little or no head register—their highest soft sounds belong chiefly to the larynx register. They should be careful to use no unnatural force on their low notes, for that would make them sing too sharp.

The mechanism of the vocal registers will also explain the effects of *FEAR*, that unmerciful enemy to artistic skill: when singers are labouring under that dreadful nervous feeling—often uncontrollable, even for men,—the chest loses its natural degree of expansion, thereby oppressing the lungs; the muscles of the throat become stiff, that organ becomes narrow when it should be enlarged, and refuses a free passage to the chest sounds; hence, the low notes are weak, trembling, often too sharp,—the latter because there is an *undue number of vibrations*; on the other hand, the head notes may be, perhaps, somewhat less weak and trembling than those of the chest, but they will be too flat, because the larynx being rigid, and often dry, *will refuse to give the necessary number of vibrations*.

35. *Of Breathing*.—In singing, breathing is usually divided into full-breath and half-breath. Full-breath should be drawn—as I have already said—slowly and inaudibly, taking advantage of every silence exceeding a *crotchet-rest*; by so doing, the almost innumerable air-cells of the lungs will be completely replenished, and will enable the vocalist to sing sometimes as much as a whole strain of an *Allegro* movement, without taking even a half-breath.* The rule for placing a half-breath—a short inspiration—is simply this:—take advantage of every short musical rest, or if there are none in the strain, breathe after or between any long notes;—observe strictly the sense of the poetry you have to sing, because such punctuations as a *comma* or a *semicolon* are excellent opportunities for placing a half-breath, even between two short notes;—never breathe between any two syllables of the same word, such as *fa--ther*, or the like; in fact, bear in mind that in singing, the object of music is to enhance

* A section of a honeycomb offers a pretty fair representation of the air-cells of the lungs, magnified about fifty diameters. A half-breath will only fill up the cells.

the beauty of poetry: the latter should not by any means be made subservient to the former; therefore, in singing, breathe exactly when and where you would do so in reading.

I have entered into this long dissertation on the description and management of the Human Voice, because it is but indifferently, if at all, alluded to in the various works on Singing. A fine voice is a gift of Nature, but it may also be highly perfected by Art: it is a musical tube, much like the wind instruments; all that is required is to know how to use it. I dare hope that my remarks will meet the approbation of my brother professors: they are the result of a long experience, of a constant devotion to our beautiful Art, and I have no doubt that their practical application will prove that they are something more than the mere effusions of a vague theorist.†

SECTION II.—Practical Lessons on Singing.

36. For singing the following Lessons, the class should, 1st, name the notes and rests;—2d, repeat this naming of the notes, beating time all the while, but without singing;—3d, listen to the Teacher, who will then sing the Lesson in beating time;—4th, the whole class then sing the same, also in time;—the Teacher taking care to stop the class whenever a mistake is made, in order to correct it, whether that mistake be one of name, time, intonation, or pronunciation.

LESSON I.—Semibreves and Rests.

N. B.—The C, or $\frac{4}{4}$, called *first mood* of Common Time, gives four beats in the measure.

I Do Re Mi I Mi Re Do I

1-2-3-4. 1-2-3-4. 1-2-3-4. 1-2-3-4. 1-2-3-4. 1-2-3-4. 1-2-3-4. 1-2-3-4. 1-2-3-4.

† I regret that the nature and limits of this little work forbid giving here an anatomical description of the organs of the Human Voice. I will simply say, that when I was studying for the degree of M. D., I paid a much more minute attention to the anatomy of these organs than physicians generally do; my object was different than theirs. At some future period I may possibly publish the result of my medical observations, so far as anatomy, physiology, and hygiene may have bearing upon the practical science of music. Such a work would be highly beneficial to musicians, and perhaps not altogether less to physicians.

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37. *Manner of practicing the above Lesson.*—The Teacher will point to the head of the first measure, asking the class what it contains, and then to name every note and rest composing the Lesson. After saying that it contains, 1st, the Treble (G, or Sol) clef;—2d, the figure C, which means that the Lesson is in Common Time, or four beats in a measure, the class will say aloud—"Semi-breve rest, Do semibreve, Re ditto, Mi ditto, Semibreve rest, Mi semibreve, Re ditto, Do ditto, semibreve rest." Then repeat the Lesson in beating time, without singing or pronouncing the word *semibreve*, thus:—"Rest—2-3-4, Do—2-3-4, Re—2-3-4, Mi—2-3-4, Rest—2-3-4, Mi—2-3-4, Re—2-3-4, Do—2-3-4, Rest—2-3-4." Observe that on striking the first beat of every measure, the words, "Rest, Do, Re, Mi, &c.," are to be pronounced, instead of counting *one*; but the other beats, 2-3-4, are to be counted aloud; and further, that the very act of counting all rests aloud forces the class to stop the last sound together, a very desirable thing, and seldom obtained without that precaution. The rest at the beginning of each lesson is to enable the class to start well together.

38. *Of Swelling the Sounds.*—One of the great beauties of singing is undoubtedly the swelling of the sounds; this is expressed by means of certain letters and signs to the following effect:—

{ Soft, increasing: decreasing: Very soft } increasing to loudness; decreasing into { Very soft.
p < swell > or, pp < > f < > pp

The letter *p* is the initial of the Italian word *piano*, which means soft; *pp* stands for *pianissimo*, VERY SOFT; *f* for *forte*, LOUD; *ff* for *fortissimo*, VERY LOUD; *ff* is also called DOUBLE FORTE. The word *cres.*, an abbreviation of the Italian *crescendo*, means literally INCREASING, and is equivalent to the sign < ; another word, *dim.*, stands for *diminuendo*, DECREASING, equivalent to > . When this sign > is appended alone to a note, it means that that note should be attacked loud and strongly accented. Another mark, *mf*, stands for *mezzo forte*, HALF LOUD. By taking at once the habit of expressing the effect intended by the swell, < >, placed above or below every long note, it will greatly facilitate the blending from one register into the next, and ultimately prevent the voice from breaking. Remember to draw a full breath before every

Lesson II. and III. in the manner prescribed for Lesson I.

LESSON II.

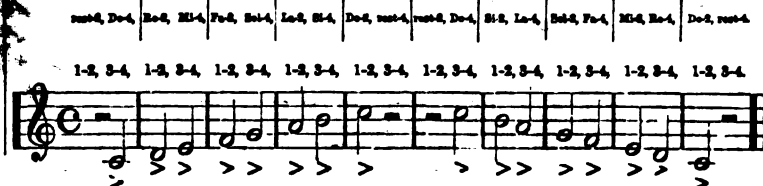


LESSON III.—Containing an Octave.



LESSON IV.—With Minims and Minim-rests.

N. B.—After giving the *analysis* of all the signs and notes contained in this Lesson, let the class beat time, without singing, but pronouncing the names and the beats, alternately, in the following manner, observing that the short perpendicular lines correspond to the bar lines of the Lesson:—Remember that the minim is *one-half* of the semibreve; that a minim takes but two beats, either the 1st and 2d, or the 3d and 4th; lastly, that it requires two minims, or one minim and a minim-rest to fill up one measure of Common Time. Observe that it is immaterial whether the stems are turned up or down.



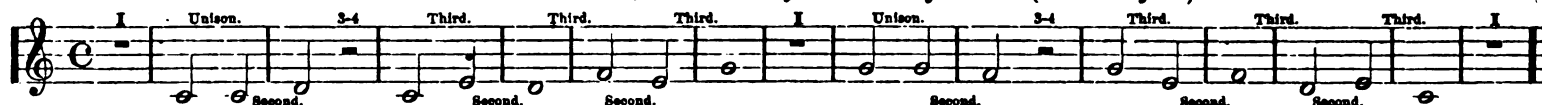
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39. *Of the Intervals.*—The distance existing between any two notes, on whatever degrees they may be placed, is called an *Interval*, and each interval takes a numerical name, corresponding to the *number of degrees* it embraces: for instance: *Do-Re*, or *Re-Mi*, or *Mi-Fa*, and so on, form each an interval of *Second*, because each of these intervals embrace *two degrees*, *Do* and *Re*, *Re* and *Mi*, &c.; in other words, an interval of *Second* runs always from one note to the next, either in ascending or in descending. (Lessons I. to IV. are composed of Seconds.) *Do-Mi* or *Re-Fa* form each an interval of *Third*, because they embrace *three degrees*, and the reason is this: if we fill up the space left between *Do* and *Mi*, or *Re* and *Fa*, we shall have *Do-re-Mi*, or *Re-mi-Fa*, each combination of *three notes* running up *three consecutive degrees*. For the same reason,

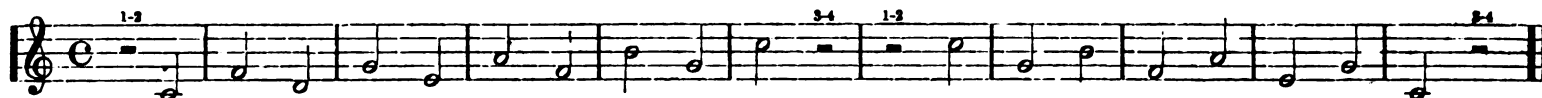
Do-Fa gives an interval of *Fourth*, accruing from *Do-re-mi-Fa*; *Do-Sol*, from *Do-re-mi-fa-Sol*, is an interval of *Fifth*; *Do-La*, one of *Sixth*; *Do-Si*, one of *Seventh*; *Do*, on the first lower ledger line, and *Do*, in the third space, give an interval of *Octave*, or eight degrees. (See 18.) *Do-Do*, both in the third space, or any other two notes *on the same degree*, form what is called a *Unison*, because they give the same sound. Let it be understood that these numerical names of the intervals are applied in descending as well as in ascending.

N. B.—As the pupils are now supposed to be sufficiently familiar with the names of the notes, they will be omitted in the following Lessons, except when a note occurs for the first time.

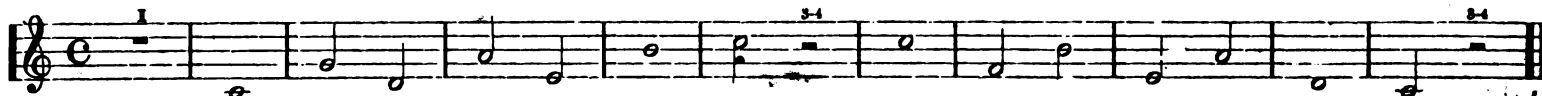
LESSON V.—On the Unison, and Intervals of Second and of Third. (To be analyzed.)



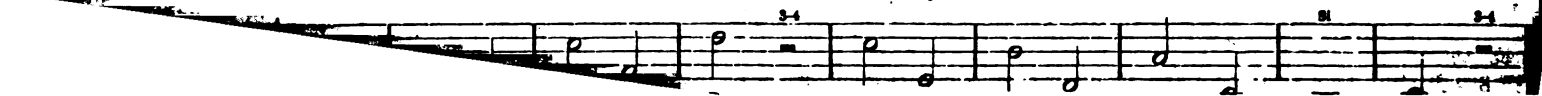
LESSON VI.—With Thirds and Fourths.



LESSON VII.—With Fifths and Fourths.



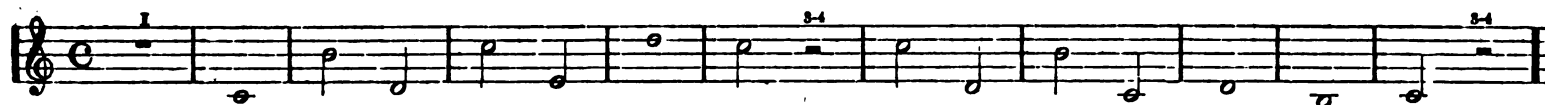
LESSON VIII.—With Sixths and Fifths.



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LESSON IX.—Sevenths and Sixths.

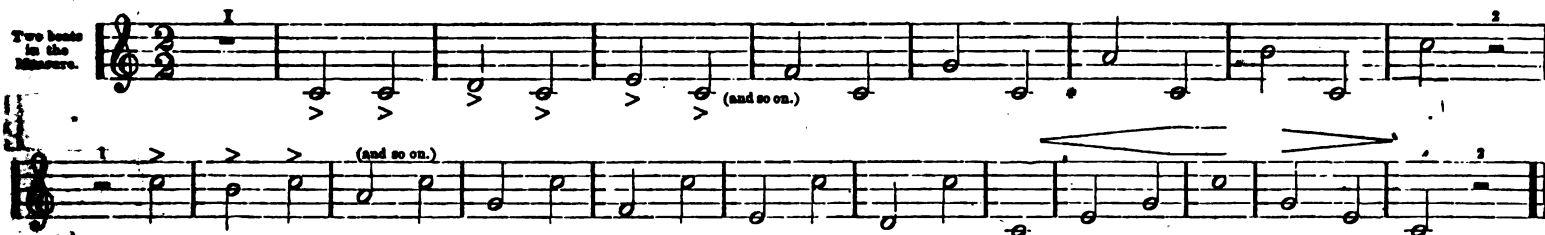


LESSON X.—Octaves and Sevenths.



LESSON XI.—Recapitulation of all the Intervals.

N. B.—The Time marked $\frac{2}{2}$ is called *second mood* of Common Time, and has but two beats in the measure, Downward beat and Upward beat. Some writers represent it with an inverted \ominus . For instrumental music this sign \oplus is generally used, and is called *alla breve*.



Of Singing in Parts.—As this is the chief object of this work, we shall will soon have to sing in their own clef. Each part should be tried *once* separately, and then the two together.

we give a few plain Lessons in two parts: the first Trebles and Tenors will sing the first part; and the second Trebles and Basses the second. The Basses

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LESSON XII.—(*Four Beats.*)

LESSON XIII.—(*Two Beats.*)

N. B.—Remember to count aloud such beats as occupy only a part of the measure; but such whole-measure rests as occur in one part, while the other

part is singing, should be counted in an undertone of voice, so as not to interfere with what is sung by the other part. It is very good to describe the beats as Downward, Hither, Thither, and Upward; but in singing, it is preferable to name them aloud, according to the place they occupy in the measure, as shown by the figures placed over each rest. By doing so, the length of the sounds will never exceed their proper duration.

AND SINGING.

LESSON XIV.—Crotchets and Crotchet-Rests

N. B.—The crotchet is $\frac{1}{4}$ of a semibreve, or $\frac{1}{2}$ of a minim. Beat on each crotchet or each rest.



LESSON XV.—Combinations of Semibreves, Minims, Crotchets, and Rests.

Observe the *lights and shades*, such as *mf*, or *p*, or *f*, &c.



LESSON XVI.—(In two Parts.)



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LESSON XVII.—Commencing on the Third Degree.

41. We shall now give a few easy Lessons in three parts, which may be distributed as follows:—The first Trebles may sing alone the part marked 1st, the second Trebles and Tenors singing the 2d; or both Trebles sing the 1st together, the Tenors singing the 2d alone; or the Tenors with the first Trebles, and the second Trebles alone; or any other distribution which may assist the

most timid among the class, confidence being an absolute requisite for singing in parts. The Bases will now sing alone, and with their own proper clef. Let each part be first tried separately, then together. N.B.—We shall affix the names of the notes to the Bass part until that section of the class is sufficiently familiarized with the Bass clef.

LESSON XVIII.

AND SINGING.

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Remarks to Teachers.—In all Lessons, or pieces of music, with more than two parts, the first Treble is usually written next above the Bass, so as to enable the Teacher or the Organist to read the Air and Bass at one glance, when playing such harmonized pieces on the Piano or the Organ.*

LESSON XIX.—(Count one Measure-rest before you begin.)

The musical score for Lesson XIX is written for three parts: Tenor, 1st & 2nd Trebles, and Bass. The time signature is 4/4. The Tenor part begins with a *f* dynamic and includes slurs and accents. The 1st & 2nd Trebles part includes slurs and a *(low.)* marking. The Bass part includes fingerings (e.g., 6, 4, 3, 2, 1) and dynamics like *p* and *pp*. The lyrics are: Do Si Sol Do Do Mi Fa Sol Do Mi Re Fa Mi Do Si Do Mi Sol Fa Mi Re Do Si La Sol Do Mi Re Sol Do.

N. B.—The two upper parts of this Lesson may also be reversed, the Trebles taking up the Tenor line, and the latter that of the Trebles.

42. For the understanding of the following, and all other Lessons with words, we shall give a few rules and explanations.

1st. In music, as well as in language, we have *strong and weak accents*; the strongest accent is on the first beat of every measure, no matter of what rhythm; the next strong accent is on the third beat of the first mood of Common Time; the second beat (same Common Time) is sometimes strong, as in Lesson XIX., but is more generally weak; and the weakest accent is always on the last beat, whatever the Time or the rhythm may be. Thus the strongest accents should have, in singing, the same emphasis we give to accented words in reading poetry; whereas the weak musical accents should be made, with little or no emphatic articulation, and strictly conformable with the poetical accent. The lights and shades may occasionally modify this rule,

but it should never be set aside altogether.—We shall speak of rhythm in another place.

2d. When a word or a syllable is to be sung to two or more notes, of whatever length they may be, these notes are joined by a curve, \frown or \smile called a *Slur*, and are to be sung in a smooth manner; observing that the first note of a slur is always more or less accented, and that the vowel sound of the word or syllable should be retained while slurring the other notes. (See p. 22, Ex. 1.)

3d. When in the course of a piece of music we find dots running parallel with some bar lines, it means that the strain enclosed within such dotted bar lines is to be sung over again; hence it is called a *Repeat*, it being but an abbreviation to avoid writing the strain a second time. (Ex. 2.)

4th. A *repeat* will sometimes end in two different manners; to this effect, the first ending is marked 1st, or I. over the last measure of the strain, the repeat is then effected, and when we come again to the measure marked I., we skip it over, (both music and words,) and end the strain with the measure marked 2. (See Ex. 3.)

And Organists have the habit of reading the *figured Bass*; however, for the benefit of those who are not very familiar with that reading, I have inserted a few rules at the end of this

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Ex. 2. Repeat with a double ending.



LESSON XX.—*A Round.* (To be sung first with naming the notes, and then with the words.)



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QUESTIONS ON CHAPTER IV.

There are but few questions on the 1st Section of this Chapter, it being designed chiefly for Teachers.

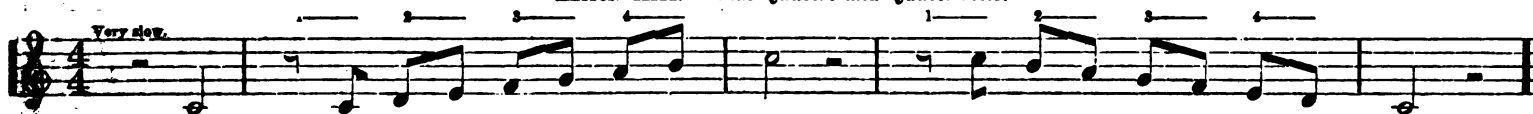
1. How do we divide breathing? (35, page 14.)
2. How (or where) should we draw a full-breath? (35)
3. Where can a half-breath be properly placed? (35)
4. What is the *first mood* of Common Time? (36)
5. Why should we count rests aloud? (37)
6. What is a *Swell*? (38)
7. What is the meaning and effect of the letter *p*? (or *pp*, or *f*, or *mf*.) (38)
8. What is the meaning of the abbreviated word *Cres.*? (or *Dim.*) (38)
9. What is an *Interval*, in general? (39)
10. How do we name the intervals? (39)
11. Give me the upward Third of *Re*? (39)
12. What is the downward Fifth of *Sol*? (39)
13. What is the meaning of *Unison*? (39)
14. What is the *second mood* of Common Time? (N.B. Lesson XL.)
15. How many accents have we in music? (42)
16. What is the strongest accent? (42)
17. What is the weakest accent? (42)
18. What do we call a *Slur*? (42, 2d rule.)
19. What is the object of a *repeat*? (42, 3d rule.)
20. How do we mark a repeat with a double ending? (42, 4th rule.)

CHAPTER V.—ON DIFFERENT MODIFICATIONS OF SOUNDS.

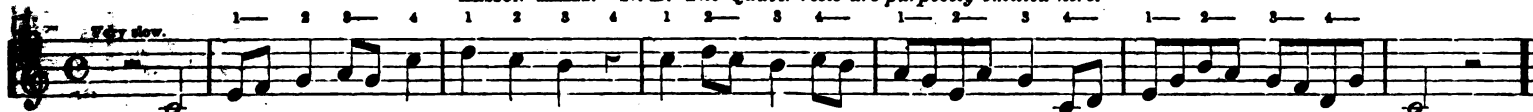
43. *Of Quavers and Quaver-rests.*—The quaver, or $\frac{1}{2}$ of the semibreve, is more difficult to sing in beating Time than the longer lengths of notes; because, in Common Time, it takes two quavers for one beat, and the hand of beginners is very apt to *follow the voice*, beating on every quaver, instead of taking two for each beat. To ward against this, let the pupil remember, 1st, that it requires *eight quavers* to fill up one measure of Common Time of the first mood;—2d, that being now familiar with the beating of *four crotchets* in the measure, or one for each beat, *each crotchet* is to be divided into *two quavers*, these two being equivalent to *one crotchet*;—3d, that the hand should be *very steady* while beating quavers, as shown by the horizontal lines which follow each numbered beat; and that every change of beat must be done by a very abrupt motion of the hand. Let the following Lesson be tried *several times* by simply naming the notes in beating time, and it can afterward be sung in time with little or no difficulty.

 Be careful *not to accelerate* the motions of the hand while beating the minims and minim-rests.

LESSON XXI.—*With Quavers and Quaver-rests.*



LESSON XXII.—N. B. The Quaver-rests are purposely omitted here.



Lesson XXIII.—*To count Quaver-rests.* (See page 24.)

When the number of the beat is repeated over a rest, it means that the rest should be counted aloud *after* marking the beat it belongs to, and

holding the hand steady; for instance, in the third measure the fourth beat comes on the quaver *Sol*, and the quaver-rest which follows it is the complement of that fourth beat; therefore, you must say, "*Sol-four*." Again, in the fifth measure, for the first and second beats you say, "*La-one, Re-two*," and

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the crotchet *Sol* comes on the third beat. It is troublesome at first; but with portance of *counting every rest aloud*, be it long or short, is that we thus so a little patience this difficulty will soon be overcome. I repeat again, the im- quire the habit of cutting short every note, without exceeding its duration.

1-2 3 4 — 1 — 2 — 3 — 4 — 1 2 — 3 — 4 — 1 — 2 — 3 — 4 — 1-1 2 — 2 3 4 1 2 — 3 — 4 — 1 — 2 — 3 4

Very slow.

LESSON XXIV.—In three Parts. (Commencing on the 5th Degree.)

Moderately slow.

mf

f *pp*

AND SINGING.

44. *Of Dotted Notes, and of Ties.*—A dot placed after a note of any length increases the sound of that note *one-half* in duration. Thus, a dotted semibreve is equal to *three* minims instead of two; a dotted minim is equal to *three* crotchets; a dotted crotchet to three quavers, and so on. But this increase must take place within the same measure; (see below, Ex. 1;) and when a sound is to be prolonged from one measure to the next, the note is then written again, and the two are tied together by a curve — or —, called a *Tie*: in

the latter case the sound is held until the expiration of the second note, without pronouncing that note anew. (See Ex. 2.)

When two tied notes are equal in duration to another note, as two crotchets and one minim, it is called a *Syncopation*, because the strong accents become smooth, and the weak accents become strong. (See Ex. 3.)

The dot will also effect the duration of the crotchet-rest, the quaver-rest, &c. (See Ex. 4.)

Ex. 1. Dotted Semibreve. Dotted Minim. Dotted Crotchet. Dotted Quaver.

Ex. 2. Tie.

Ex. 3. Syncopations.

Ex. 4. Dotted Rests.

Ex. 5.

Ex. 6.

Dotted Notes.

Their Equivalents.

Equal to 3 Minims. Equal to 3 Crotchets. Equal to 3 Quavers. Equal to 3 Semiquavers.

Dotted Crotchet-rest, equivalent to both a Crotchet and Quaver-rest.

Dotted Quaver-rest, equivalent to both a Quaver and Semi-quaver-rest.

Remarks.—1st. The dotted semibreve is used only in such measure of Time as exceeds a semibreve in each measure.—2d. In regard to beating dots in time, observe that each dot is equivalent to a rest placed after the note; for instance, a minim followed by a crotchet-rest will occupy *three beats*, a dotted minim requires that same number of beats. (See Ex. 5.) Again, the dot after a crotchet is equivalent to a quaver-rest, and will occupy the same place in beating time. (See Ex. 6.) 3d. The curve — is called a *Stur* when it is placed over two or

more notes on *different degrees*, whereas it is called a *Tie* when it is binding two notes on *the same degree*. 4th. As the dot after a crotchet will always occur on *the change of beat*, it is very good to place a gentle stress on that dotted prolongation of the sound; this stress will be like a sort of *secondary accent*, which will assist the hand, and it should be expressed in the throat by a very light emphasis placed on a repetition of the vowel sound, as *Mi—i*, or *Fa—a*, or *So—ol*: I have marked this stress on the dots with the sign ^, in the following Lesson:—

LESSON XXV.—With Dots after Minims and Crotchets.

1-2 3 4 1-2-3 4 1-2-3 4 1-2 3-4 1-2 3 4 1-2 3-4 1-2 3-4 1-2-3 4

Rather slow.

La-a La-a Do-o So-ol Mi-Y

Of Accidental Flats and Sharps.—We have explained before that the *musical Scale* is composed of five tones and two semitones; (see 18;) also that each tone of the scale can be divided into two semitones. (20.) These acci-

dental semitones, as they are called, are contrived by means of certain signs placed before a note; thus the *Sharp*, or #, raises the note it is affixed to *one semitone higher*; the *Flat*, or b, depresses the note *one semitone lower*; and the

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Natural, or \natural , cancels the effect of either the sharp or the flat. Any attempt at describing the effects of these three *accidents*, (as the \sharp , \flat , and \natural are also called) would be entirely inadequate; nothing but practice can make the ear familiar with them: therefore we call the attention of the pupil to the *similar effects* produced by the combinations of accidents given in the following Lesson,

in which the word *whole* means whole tone, and *half*, the semitones. N. B. The \sharp , \flat , and \natural are called *accidents*, because they affect a note only in that measure in which they are used: we shall soon explain how their effect is rendered permanent in a piece of music.

LESSON XXVI.—On Semitones. (Two Beats.)

half. half. half. half. whole. half. whole. half. half. half. whole. half.

Same effect. Same effect. Same effect.

whole. half. whole. half. halves. halves. whole. half. half. whole. half. half.

Same effect. Same effect. Same effect. Same effect.

We shall now be able to combine the four principal lengths of sounds, namely, semibreves, minims, crotchets, and quavers, together with dotted notes, ties, sharps, flats, and naturals. The unavoidable monotony of all the foregoing Lessons will partly disappear in the subsequent ones.

Notes, because the singer *may choose* that which of the two best suits his voice, or makes the best harmony. However, it would be preferable to call them *Dividing Notes*, for in most cases they are intended as complements of the chord, and should be divided equally among those who sing that part they are inserted in. In the following Lesson I have purposely marked such *double-notes* with the word *divide*: the Teacher will see that the *choice*, there, is by no means arbitrary.

46. Two notes inserted thus $\frac{1}{2}$ or $\frac{1}{4}$ in the same part, are called *Choosing*

LESSON XXVII.—Ingratitude Deplored. (A Round.)

As the entire repeat is rather long, the second time may be ended at the measure marked *.

TENOR. Not too slow.

TREBLES.

Is this the kind re - turn, Are these the thanks we owe, Thus to a - buse e - ter - nal love, Whence all our blessings flow? Is

AND SINGING.

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this the kind re - turn, Are these the thanks we owe, Thus to a - buse . . . e - ter - nal love, Whence all our bless - ings flow?
 we owe, Thus to a - buse e - ter - nal love,
 owe, Thus to a - buse e - ter - nal love,
 Is this the kind re - turn, Are these the thanks we owe, Thus to a - buse e - ter - nal love, Whence all our
 bless - ings flow? Turn, turn us, migh - ty God, . . . And mould our souls a - - fresh; Break, sov'-reign
 fresh; Break, sov'-reign

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grace, . . . these hearts of stone, And give us hearts of flesh. Turn, turn us, might-y God, And

these hearts of stone,

Break, sov'-reign grace, . . . these hearts of stone,

mould our souls a - fresh; Break, sov'-reign grace, these hearts of stone, And give us hearts of flesh.

(divide.)

(Crotchet.)

(divide.)

QUESTIONS ON CHAPTER V.

1. What fraction of the semibreve is the quaver? (43)
2. How many quavers are required to equal a minim? (43)
3. How many quavers will fill a measure of Common Time? (43)
4. Is a quaver-rest sufficient to occupy one beat? (43)
5. How will you count a quaver-rest after beating? (43, N. B.)
6. What effect has the *dot* placed after a note? (44)
7. How many crotchets are equal to a dotted minim? (44)
8. How will you prolong a sound from one measure to the next? (44)

9. What is the meaning and effect of a *tie*? (44)
10. What different names do we give to a curve placed over two notes? (44, Remarks.)
11. Can a rest be affected by a dot? (44)
12. What is the equivalent of a dotted quaver-rest? (44, Ex. 4.)
13. What rest is equivalent to a dot after a minim? (44, Ex. 5.)
14. What is the meaning and effect of *syncope*? (44)
15. What is the effect of the *sharp*? (or the *flat*, or the *natural*?) (45)
16. Why are the sharps, flats, and naturals called *accidents*? (45, N. B.)
17. What is the distance from *Do* to *Si flat*? (Lesson XXVI.) (Vary this question as much as possible.)
18. What is the object of *choosing notes*? (44)

CHAPTER VI.—OF MODES, AND THE FORMATION OF SCALES

47. THERE are two *Modes* in music, the *Major* and *Minor*: the character and expression of the Major mode are brilliancy, loftiness, energy; whereas the Minor has more tenderness, pathos, or melancholy. Their peculiar difference is based upon the structure of the scale which characterizes each mode; for instance, the Major Scale, of which the *natural scale* given before (see 18, Ex. A) is a model, has its first semitone between the 3d and 4th degrees, and its second semitone between the 7th and 8th, both in ascending and descending. (See 19, Ex. B.) In the Minor Scale, the first semitone is between the 2d and 3d degrees—instead of between the 3d and 4th, as in the Major,—and the second semitone is between the 7th and 8th; but to obtain this second semitone, the 6th and 7th degrees must each be raised one accidental semitone when the Minor Scale is ascending. Now, in descending, the Minor Scale differs still more from the Major, inasmuch as the 6th and 7th degrees—which are to be raised in ascending—are now made *natural*, thereby placing the second semitone between the 6th and 5th degrees.* In the following example the black notes show between what degrees the semitones are found.

Model of the ascending Minor Scale.

1st degree. 2d. 3d. 4th. 5th. 6th. 7th. 8th.

tone. half. tone. tone. tone. tone. half.

The same in descending.

8th degree. 7th. 6th. 5th. 4th. 3d. 2d. 1st.

tone. tone. half. tone. tone. half. tone.

Remarks.—1st. Every ascending scale, be it Major or Minor, must end with a semitone between the 7th and 8th degrees; and for this reason, the 7th degree is often called *leading note*. Therefore, to obtain that leading note, the 7th degree of the ascending Minor Scale must be raised one semitone.—2d. The 6th

degree of the ascending Minor Scale is also raised one semitone, in order to avoid having an interval of three semitones between the 6th and 7th degrees.—3d. The 7th and 6th degrees of the Minor Scale are depressed in descending, because, if we were to sing them with the two sharps introduced in ascending, the Minor mode would be felt only when reaching as far down as the 3d degree, all the higher ones being perfectly similar to a Major Scale; whereas, by depressing those degrees, the Minor is determined at once on hearing the 7th degree, and still more so after the 6th and 5th.—Lastly, the Major Scale is called *regular*, because it ascends and descends in the same manner; whereas the Minor Scale is *irregular*, as the above example shows; in fact, it ought to be called an *artificial scale*.†

48. *Of the Tonic, or Key-note.*—The note of the first degree of any Major or Minor Scale is called *Tonic*, or *Key-note*, because it is the foundation upon which all the other degrees rest, and the scale takes the name of that note. For instance, the model of a regular scale given at paragraphs 18 and 19, is in the major mode, and is called Major Scale of C, because C is the Key-note (1st degree) of that scale:—observe that any repetition of that first note of a scale, whether it be an octave above or below, is, in all cases, also called Key-note. By this same rule the Minor Scale given in 47 is called Minor Scale of A, because A is its first note as well as its octave. By analogy, a piece of music is said to be in the *Key* of C, of A, or D, &c., either Major or Minor, the word *Key* being here synonymous to that of *scale*; hence the name of Key-note.

49. We have explained in 47 how the position of the first semitone in a scale will serve to determine the mode; but that may also be found out in another way, thus:—The distance found between the 1st and 3d degrees of any scale is called an interval of Third; (see 39;) now, any interval of Third, (no matter between what degrees,) composed of two whole tones, is called a *major Third*; and that composed of only one tone and one semitone is called a *minor Third*; this being understood, we can lay down the three following rules:—

Rule 1st. Any scale of which the interval from the 1st to the 3d degree is composed of two tones, or a *major Third*, belongs to the *major Mode*;

Rule 2d. Any scale of which the interval from the 1st to the 3d degree is composed of one tone and one semitone, or a *minor Third*, belongs to the *minor Mode*;

Rule 3d. All other intervals between the 1st and 8th degrees of an ascending scale are *invariable* in both modes.

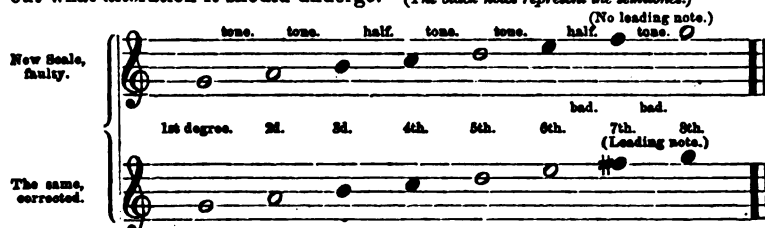
† The irregularity of the Minor Scale has given rise to many idle theories, which it would be soon more idle to discuss here. This subject is fully treated of in my *Treatise on Harmony*.

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EXAMPLE.—(To be sung.)



50. *Of the formation of Scales.*—From the models of Major and Minor Scales given at 18 and 47, we can now form other scales, in which we must find a similar distribution of the five tones and two semitones. Let us suppose we select G as the Key-note of a new Major Scale of one octave, and we will find out what alteration it should undergo. (The black notes represent the semitones.)



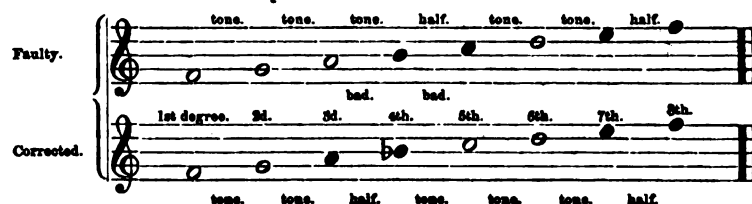
It is evident that by simply affixing a # to F in the lower scale, we correct the two errors contained in the upper one; because, by means of this F#, we increase the distance from the 6th to the 7th degree to one tone, and we reduce that from the 7th to the 8th to one semitone, the latter being absolutely

Table showing the signatures of the Major Keys and their relative Minors, with sharps. The Minor Key-note stands a minor Third (one tone and one semitone) below the Key-note of its Major relative.



* Teachers will do well to make their classes go through the formation of all the scales with sharps and flats, in both the Major and Minor Modes.

necessary between the leading note (7th degree) and the repetition of the Key-note. If we now begin another scale on F, the requisite alteration will be a b, in order to obtain a correct position for the first semitone.



By the same operation we can also form Minor Scales on any new Key-note; but they must be written both in ascending and descending, the position of the second semitone being different in either case, as shown in the model, in A minor, given in 47.*

51. *Of the Signature.*—Any sharps or flats introduced by forming new scales are not accidental, as in Lesson XXVI.; on the contrary, they are to be placed permanently after the clef, and are then called the *Signature*. When so placed they affect all the notes found on the degrees those sharps and flats occupy after the clef, (as well as all octaves above or below such notes,) throughout the scale or the piece of music, except when contradicted by the ♯. (See Tables.)

52. *Of the Relative Minor Keys.*—Every Major Key has its relative Minor, so called because they both have the same signature. The scale of A minor (47) is the relative of C major, (18,) neither of them having any sharps or flat after the clef. But the accidents used for raising the 6th and 7th degrees of an ascending Minor Scale are never to be placed as signature.

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Signatures of the Major Keys and their relative Minors, with flats.

Major Keys.							
Their Relative Minors.							
	D	G	C	F	Bb	Eb	Ab

53. *Remarks on the Sharps.*—1st. The major Key-note is always *one degree above the last sharp*.—2d. The minor Key-note is always *one degree below the last sharp*.—3d. The first sharp is on F, and the succeeding ones come at regular intervals of *ascending Fifths*, giving the progression F, C, G, D, A, E, B.—4th. Five of the major Key-notes are *natural notes*, namely, G, D, A, E, and B; the other two are *raised a semitone*, F# and C#.—5th. Two of the minor Key-notes are *natural*, E and B; the other five are *raised one semitone*, F#, C#, G#, D#, and A#.—6th. With seven sharps every note is raised a semitone.

54. *Remarks on the Flats.*—1st. The major Key-note is always *five degrees above the last flat*, or *four degrees below*; or again, *with more than one flat*, the major Key-note is on the same degree where the *last flat but one* is placed.—2d. The minor Key-note is always *three degrees above*, or *six below the last flat*.—3d. The first flat is on B, and the others come at regular intervals of *descending Fifths*, giving the progression B, E, A, D, G, C, F, which is the reverse of that of the sharps.—4th. Only one major Key-note, F, is *natural*; the other six are *depressed one semitone*, Bb, Eb, Ab, Db, Gb, and Cb.—5th. Four minor Key-notes are *natural*, D, G, C, and F; the other three are *depressed*, Bb, Eb, and Ab.—6th. With seven flats every note is depressed.

55. *Of Double Accidents.*—A note already made sharp by the signature may be raised another semitone higher by a #, or x, or X, called a *double-sharp*, raising the note *two semitones*; thus, Fx is equivalent in sound to G. The x is cancelled by b#, or simply #. The *double-flat*, bb, depresses the note *two semitones*; for instance, Ebb is similar in sound to D. The bb is cancelled by b, or #. The b alone would not do, because it would cancel the sharp accident and the # or b of the signature. These double accidents are seldom used in vocal music.

56. A scale, or part of a scale, *proceeding by semitones altogether*, is called a *Chromatic Scale*,* or *Chromatic Passage*, in contradistinction to *diatonic*, or regular degrees of tones and semitones.

QUESTIONS ON CHAPTER VI.

1. How many *Modes* have we in music? (47)
2. How will you know a Major Scale from a Minor? (47)
3. How do we form an ascending Minor Scale? (47)
4. Does the Minor Scale descend in the same way it ascends? (47)
5. Where is the second semitone in a descending Minor Scale? (47)
6. How do we call the 7th degree of any ascending scale? (47, 1st Remark.)
7. How do we obtain the *leading note* in an ascending Minor Scale? (47, 1st Remark.)
8. Why do we raise the 6th degree of an ascending Minor Scale? (47, 2d Remark.)
9. Why do we depress the 6th and 7th degrees of a descending Minor Scale? (47, 3d Remark.)
10. What is a *regular scale*? (47, last Remark.)
11. What is the meaning of *Tonic*, or *Key-note*? (48)
12. What is our model of a Major (or Minor) Scale? (48)
13. What is the difference between a major and a minor Third? (49)
14. Give me the rule for finding out the Major (or Minor) Mode? (49)
15. Why do we sharpen the 7th degree of a scale commencing on G? (50)
16. What is the meaning and object of the *Signature*? (51)
17. What is the difference between *accidental* and *permanent sharps or flats*? (51)
18. What is a *Relative Minor Key*? (52)
19. What is the interval between a Major Key-note and its Minor relative? (52, 2d Remark.)
20. How many sharps have we in the Key of A major? (Table.)
21. How many flats have we in F major? (Table.) (Vary questions 20 and 21.)

* From the Greek, *chromatikos*, coloured; meaning in music, *shaded, variegated*.

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22. How will you find the Major (or Minor) Key-note with sharps? (or with flats?) (53 and 54.)
 23. What is the first sharp? (or the first flat?) (53 and 54)
 24. Give me the progression of all the sharps? (or flats?) (53 and 54)
 25. In what Key do we sing with two (more or less) sharps? (or flats?) (Table.)
 26. What are the Major (or Minor) Key-notes which are natural, (or raised or depressed,) with sharps? (or with flats?) (53 and 54)
 27. What do we call *double accidentals*? (55)
 28. What is a Chromatic Scale? (56)

CHAPTER VII.—OF THE DIFFERENT KINDS OF TIME, AND OF RHYTHM.

57. We have already explained the first and second moods of Common Time; (see 23, 25, and Lesson XI., page 17;) but we have also a *third mood* of Com-

mon Time, marked $\frac{3}{4}$, containing two crotchets (or one minim, or four quavers, &c.) in the measure, and divided into two beats, downward and upward, like the second mood; but the $\frac{3}{4}$ takes one crotchet, or its equivalent, for each beat, whereas the $\frac{3}{2}$ takes one minim for each beat. The following Lesson contains a strain written both in $\frac{3}{2}$ and in $\frac{3}{4}$, showing a perfect similarity of division, though with different lengths of notes.—N. B. Observe that the *semiquavers* in $\frac{3}{2}$ occupy the same beats, or parts of beats, as the quavers do in $\frac{3}{4}$; also, that a dotted quaver is always followed by a semiquaver, (the dot being here equivalent to another semiquaver,) corresponding, in $\frac{3}{4}$, to a dotted crotchet and a quaver in $\frac{3}{2}$, and taking up *one beat* in either case.

LESSON XXVIII.—(In the Key of G Major.)

2d Mood.

AND SINGING.

41. Triple Time is always represented by two ciphers expressing some fraction of the semibreve, with this peculiarity, that the upper cipher is *always an odd number*, whereas in Common and Compound Times the upper cipher is *always an even number*. In all kinds of Time expressed by two ciphers, the lower one is invariably an even number.

Signs for Representing Triple Time.

1st Meod. $\frac{8}{2}$
Three halves of a semibreve,
or one minim for each beat.

3d Mood. $\begin{matrix} 8 \\ 4 \end{matrix}$

Three fourths of a semibreve,
or one scratch for each beat.

24 Mood. $\frac{3}{8}$
Three eighths of a semibreve,
or one quaver for each beat.

Observe, that the lower cipher, or denominator, expresses what length of note (or its equivalent) is required to fill up each beat; and the upper cipher, or numerator, what number of beats we have in a whole measure. Observe also, that in the first mood, $\frac{3}{2}$, each measure *exceeds* the length of a semibreve, whereas in the second and third moods each measure contains *less* than a semibreve. In Triple Time of any mood, the beats (an odd number) are marked thus:—1st, downward;—2d, horizontally, either left or right;—3d, upward.

Lesson XXIX.—*On the Three Moods of Triple Time. (In the Key of A minor.)*

1st Meod.

2d Meod.

3d Meod.

28. *Compound Time* has but two beats in the measure, and is so called because it partakes of both the *Common* and the *Triple*, having an even number of beats in each measure, and an odd number of notes for each beat.* The

The common definition of the Compound Time is the one generally given, but it is not strictly correct. There are Compound Times which have more than two beats in the measure;—2d, to give a certain number of notes for each beat, is rather problematic, because there may also be an equal space for each beat. I therefore propose the following definition, which, as a general rule, is satisfactory:—Compound Time has always a dotted note, or its equivalent, for a whole measure, as a dotted note, or its equivalent, for each beat.

first mood of Compound Time is marked $\textcircled{6}$ $\textcircled{4}$, (six-fourths of a semibreve,) and has three crotchets for each beat, or one dotted minim, &c., giving a dotted semibreve for a whole measure. The second mood is marked $\textcircled{6}$ $\textcircled{8}$, and its notes—for each measure or for each beat—are one-half, &c., of those of $\textcircled{6}$, as shown in the following examples:—

ELEMENTARY PRINCIPLES OF MUSIC

LESSON XXX.—*On the Two Moods of Compound Time. (Key of F major.)*

1st Mood.

2d Mood.

63. In almost all cases, Compound Time may be written in Triple Time, by making two measures out of one, as in the following Lesson, which contains the same melody given in Lesson XXX.

LESSON XXXI.—*Written in the Second Mood of Triple Time, from the Compound Time of Lesson XXX.*

1-2-3 1-2-3 1 2 3 1-2 3 1-2 3 1-2 3 1 2 3 1-2 3 1 2 3 1-2 3 1-2 3 1 2 3 1-2 3 1 2 3 1-2 3

The above is much easier of division than its original in Compound Time, and will serve to show the degree of affinity existing between Compound and Triple Times.

64. In very slow movements, it is often preferable to beat on every crotchet in $\frac{6}{4}$, or on every quaver in $\frac{3}{8}$, dividing them into *twice three*, namely, three

downward beats and three upward; thereby retaining the original division into two equal parts, as well as the two accents.

65. Compound Time may also have three and even four beats in the measure. The Time marked $\frac{12}{8}$ is a Compound, and has four beats, each beat containing one dotted crotchet, or its equivalent, and each measure has the equivalent of a dotted semibreve. In fact, $\frac{12}{8}$ is actually a double $\frac{6}{8}$, as shown in the following Lesson.

AND SINGING.

*25

LESSON XXXII.—In $\frac{12}{8}$, with a subdivision in $\frac{6}{8}$. (Key of B \flat major.)

N. B.—The First Treble and Tenor will sing the upper part, and the Second Treble and Bass the lower, both in $\frac{12}{8}$ and $\frac{6}{8}$.

66. The three beats Compound Time marked $\frac{9}{4}$ or $\frac{9}{8}$ offers this peculiarity, that, although it has a dotted note for each beat, it cannot have a dotted note for a whole measure, the latter, however, exceeds a semibreve. One example will suffice to show its structure, and also its subdivision into Triple Time.

LESSON XXXIII.—In $\frac{9}{8}$, with a subdivision in $\frac{3}{8}$. (Key of A major.)

67. There are other Times, which are very little used, such as $\frac{4}{3}$, or four minims in the measure; it belongs to Common Time, having the equivalent of one minim for each beat. Another, marked $\frac{3}{1}$, is a Triple Time of three semibreves in the measure, one for each beat. Others still have two different marks of Time, as $\frac{4-3}{4-2}$, or $\frac{3-2}{4-2}$, &c., meaning that some measures are in Common Time and others in Triple Time. This sort of Compound might be good if the rhythm was regular, namely, a similar number of measures disposed alternately in each Time; but when this rhythmical number of measures is not equal at each change of Time, it becomes perfect nonsense.


QUESTIONS ON CHAPTER VII.

1. What is the sign for the third mood of Common Time? (57)
2. What is the length of note, or its equivalent, required for each beat in the third mood of Common Time? (57)
3. What part of a measure will a dotted quaver and a semiquaver occupy in $\frac{3}{4}$? (57)
4. In what Key is Lesson XXVIII? (57)
5. What do we understand by the word *Rhythm*? (58 and note *.)
6. What is the difference of Rhythm between $\frac{3}{4}$ and $\frac{3}{2}$? (58)
7. How many kinds of Time have we? (58)
8. How will you know Triple Time from Compound? (60, 61, 62.)
9. How many beats have we in Triple (or Compound) Time? (60, 62.)
10. Explain the length of the notes represented by $\frac{3}{4}$? (or any other.) (61 to 67.)
11. What length of note have we for each beat in $\frac{3}{4}$? (or any other.) (61 to 67.)


CHAPTER VIII.—ON VARIOUS SIGNS AND CHARACTERS USED IN MUSIC.

68. *Of Triplets.*—A *Triplet* is a group of three notes occupying one beat, and these three notes are equal to, and take the place of two notes of the same length. The figure 3 is placed over the group. Another group, called *Double Triplet*, contains six notes equivalent to four of the same length, with the figure 6 placed over. (See Ex. 1.)

69. *Of Grace Notes.*—*Grace Notes*, also called *Appoggiatures*, are small notes introduced in a strain, and which borrow their length from that of the note they are affixed to, they being of no account in the regular filling up of the measure. They are chiefly used on the strongest accents, whatever the Time or the Rhythm may be, and are not named in solmization. (Ex. 2.)


70. *Of Turns.*—A *Turn* (Ital. *grupetto*) is a group of several small notes represented by this sign ; like the grace notes, they are of no account in the measure. (Ex. 3.)

71. The *Shake*, or *Trill*, is composed of two contiguous notes struck in rapid succession, and is marked over a note with the letters tr, forming the shake with the note above. (Ex. 4.)

72. The letters D. C., or the words *Da Capo*, are used as a go back to a strain already performed at the beginning of a piece of music. This sign  is also used to go back to a portion of a strain; and every strain thus marked to be repeated, is usually ended at the word *Fine*, which means the end.

73. *Of Articulation.*—We have already explained the *slur*; (see 42, 2d Remark;) but there are other marks of articulation, which are called *Staccato*, or detached short sounds, indicated by dots placed over or under the notes, and these notes are to be performed as if there were short rests between them. (Ex. 5.)

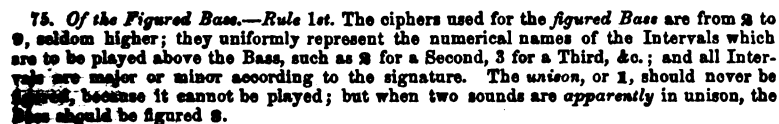
Ex. 1. *Triplets.* *Double Triplet.* *Ex. 2. Grace Notes.*



Ex. 3. *Turns.* *Ex. 4. Shake.* *Ex. 5. Staccato.*

74. *Of Transposition.*—Transposition is not necessary in Vocal Music; but an instrumental accompaniment is often to be transposed when the air it accompanies is too high or too low for the voice. To an instrumentist sufficiently familiar with the different clefs, this becomes very easy, by simply supposing such clefs as will effect the required transposition. The following example, purposely written in round notes, shows a melody twice transposed, first one note above by means of the C clef 3d line; and again, one note below by the C clef 4th line.

***37**



Note 2d.—Any note of the Bass bearing no figure is the fundamental note of a chord, and is always accompanied with *Third*, either major or minor, and *perfect Fifth*, (the major *Fifth* of some writers,) composed of seven semitones: the Octave of the fundamental note may also be added.

Rule 1d.—Fundamental Chords exist on every degree of the *major scale*, all bearing perfect intervals except the 7th degree, which bears a diminished Fifth, (six semitones,) and the 8th degree, the — (minus, in algebra) being used across any figure representing an Interval; whereas the + (plus) before a figure, represents an augmented

Rule 4th.—Any accident placed *before* a figure affects the Interval represented by that figure; thus, $\flat 5$ is a depressed Fifth; $\sharp 4$ is a raised Fourth; $\natural 6$ a natural Sixth, &c. But the accident *alone* always implies the Third, changing it from major to minor, or the reverse. Also, when the accident is placed *under* the figure, it again represents the Third; thus, $\sharp 5$ means a Fifth with a major Third; $\flat 7$ a Seventh with a natural Third, &c.

Rule 5th.—The figure 6 alone, represents the first inversion of a chord of three sounds, the Third being in the Bass, and the fundamental a sixth above; it implies also another Third above the Bass, for instance, E, in the Bass, with a 6, gives the chord E-g-c. The two figures 6 4 would represent the second inversion of the same chord, the Fifth G being in the Bass, and giving G-c-e; each inversion being a produce of the fundamental chord C-e-g.

Rule 6th.—Two different chords are sometimes figured over one single note, as $\overset{6}{4} \overset{5}{3}$, or more, meaning that the upper Intervals are changed, but not the Base. Sometimes only one figure is changed, while the other Interval is to be retained, and this *holding* of the sound is indicated by a —, thus, $\overset{6}{4} \overset{5}{3}$ —, meaning $\overset{6}{4} \overset{5}{3}$. A whole chord to be retained under any quantity of *passing notes* (notes foreign to the chord) is figured in the same way, as $\overset{5}{2}$ —, showing that the harmony does not change, until contradicted by other figures.

Rule 7th.—The figures 5, 6, $\frac{5}{3}$, $\frac{6}{3}$, $\frac{8}{3}$, $\frac{5}{5}$, always represent a consonant chord of three sounds. But 2, 4, 7, $\frac{4}{2}$, $\frac{6}{3}$, $\frac{5}{7}$, $\frac{7}{2}$, $\frac{5}{4}$ represent some production of a dis-

sonant chord of four sounds. Whenever the figure 9 is alone, it represents the chord of the Ninth; but when combined with other figures, it means only a suspended Interval.

Rule 8th.—The letters T. S., or *Tasto Solo*, mean that the strain thus marked is not to be harmonized. The word *unison* gives the same indication.

Concluding Remark.—I am aware that the above rules are not sufficient to explain every combination of a figured Bass; but that could not be done in so limited a space. However, as general rules, they may be found of some benefit, and be conducive to acquiring the habit of reading the figured Bass. I beg leave to suggest to writers the propriety of not figuring passing notes unless they be strictly necessary, for they have a tendency to confuse the reading.

A GLOSSARY OF MUSICAL TERMS.

Adagio,—signifies the slowest time.
Ad libitum, or *ad lib.*,—at pleasure.
Affettuoso,—in a style of execution expressive of affection, tenderness, supplication, or deep emotion.
Air,—leading melody in a composition.
Allegro, or *Allo.*,—a brisk and sprightly movement.
Allegretto,—less quick than Allegro.
Alto,—in German, Italian, and French compositions, means always the Second Treble, to be sung by a female or child's voice; but in English compositions, it signifies the Counter, or high Tenor.
Amoroso,—in a soft and delicate style.
Andante,—with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino,—a little quicker than Andante.
Anthem,—a musical composition set to sacred prose.
Animato,—with animation and boldness.
A tempo, or *Tempo*,—in the original time.
Basso, *Bass*, or *Base*,—the lowest part in harmony.
Bis,—denotes a repetition of a passage in music.
Brillante,—signifies that the movement is to be performed in a gay, showy, and sparkling style.
Calando,—a diminution of time and sound, in general.
Cantabile,—elegant, graceful, melodious.
Choral,—is a peculiar composition of old church style, slow movement, written in equal rhythm, (time.)
Chorus,—a composition or passage designed for all the voices.
Chromatic,—a term given to accidental semitones.
Coda,—the close of a composition, or an additional close.
Con,—with; as, *Con spirito*,—with spirit; *Con furia*,—with boldness; *Con animato*,—with expression, &c.
Contralto,—the lowest female voice.
Crescendo, *Cres.*, or < ,—with an increasing sound.
Da Capo, or *D. C.*,—close with the first strain.
Diminuendo, or *Dim.*, or > ,—with a decreasing sound.
Duetto, or *Duet*,—a piece of music of but two parts.
Dolce,—tenderly, sweetly, gently.
Enharmonic,—a name for the quarter tone.

Espressivo, or *Espressione*,—with expression.
Falsetto,—changing the voice from tenor to alto.
Fine,—the end.
For.te, *For.*, or *f.*,—loud.
Fortissimo, *FF*, or *ff.*,—very loud.
Forzando, or *fa.*,—the notes over which this term is placed, are to be boldly struck with strong emphasis.
Fugue, or *Fuga*,—a scientific composition, in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Grave,—slow and solemn.
Grazioso,—graceful; a smooth and gentle style of execution, approaching to piano.
Harmony,—an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude,—an instrumental passage introduced between two vocal passages.
Interval,—the distance between any two sounds.
Largo,—the slowest degree of movement.
Larghetto,—a little quicker than Largo.
Legato,—signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lento,—slow, like Adagio.
Lentado,—gradually retarding. [sion.
Masstoso,—with fullness of tone and grandeur of expression.
Melody,—an agreeable succession of sounds.
Mezzo,—half; as, *Mezzo forte*, or *MF.*,—half loud; *Mezzo pia.*, or *MP.*,—half soft.
Moderato,—between Andante and Allegro.
Motetto,—a vocal composition, in general fugue style, the words taken from the Sacred Scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non,—not; as, *Non troppo presto*,—not too quick.
Oratorio,—a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture,—in dramatic music, is an instrumental composition, which serves as an introduction.
Orchestra,—the band of instrumental performers, or the place appropriated to their use.

Pastorale,—a composition generally written in 6-4, or 6-8 time, the style of which is soothing, tender, and delicate.
Piano, *Pia.*, *P*, or *p.*,—soft.
Pianissimo, *Pianiss.*, *PP*, or *pp.*,—very soft.
Pomposo,—a grand and dignified style of performance.
Presto,—quick.
Prestissimo,—very quick.
Primo,—the first or leading part.
Quartetto,—a composition consisting of four parts, each of which occasionally takes the leading melody.
Quintetto,—music composed in five parts, each of which occasionally takes the leading melody.
Recitative,—a sort of style which resembles speaking.
Secondo,—the second part.
Semi-Chorus,—half the choir of voices.
Siciliano,—a composition written in 6-4 or 6-8 time, to be performed in a slow and graceful manner.
Soave, agreeable and pleasing.
Solo,—a composition or passage designed for a single voice or instrument.
Soprano,—the Treble or higher voice part.
Sostenuto,—sustaining the sounds to the utmost of their nominal length.
Spirituoso, or *Con spirito*,—with spirit.
Staccato,—the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Symphony, or *Sym.*,—a passage to be executed by instruments, while the vocal performers are silent.
Tasto Solo, or *T. S.*,—denotes that the movement should be performed with no other chords than Unisons and Octaves.
Tenore, or *Tenor*,—a high male voice; the third part in compositions of four parts,—(the upper part in this book.)
Trio,—a composition for three voices.
Tutti,—full, or all together.
Vigorous,—with energy.
Vivace,—in a brisk and sprightly manner.
Volti,—turn over.

The Seraphina;

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Rev. B. Harrison.

TENOUR.

SECOND TREBLE, or ALTO.

RAISE your tri - um - phant songs To an im - mor - tal tune; Let the whole earth re-sound the deeds Ce - les - tial grace hath done.

81

32

SHIRLAND. S. M.

Stanley

The Lord my Shep-herd is, I shall be well sup-plied; Since he is mine and I am his, What can I want be-side!

PENTONVILLE. S. M.

S. M. reg.

The Lord, the sov'-reign King, Hath fix'd his throne on high; O'er all the hea-v'nly world he rules, And all be-neath the sky.

DURHAM, or DOVER. S. M.

83

Great 'is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most de-light-ful seat.

AIR.

4 3 6 7 4 4 3 7 3 6 4 4 3 6 — 4 3 7

THESSALIA. S. M.

Molt.

How beau-teous are their feet, Who stand on Zi-on's hill; Who bring sal-va-tion on their tongues, And words of peace re-veal.

4 3 6 7 8 8 6 7 4 6 4 6-8 8 6 8 8 6 4 3 7

Come, sound his praise a - broad, And hymns of tri-umph sing; Je - ho - vah is the sov'-reign God, The u - ni - ver - sal King.

THATCHER, or HALLAM. S. M.

Mandel.

1. Why should the Christian fear, And yield to sad mis-trust? The God of hea-ven is his friend, The right-eous and the just.

2. The Lord himself regards
Each slowly falling tear;
"He does not willingly afflict,"
Then why should Christians fear!

3. He marks thy changing path,
And though it may be drear,
Does he not send a beacon's light?
Then why, believers, fear?

4. Trials are kindly sent,
Lest life should be too dear;
Sorrow cuts loose the ties of earth,
The pilgrim need not fear.

5. But in the vale of death,
A beacon, Christ, appears;
O! while we have our eyes on Him
We'll sing farewell to fear. n. m

WATCHMAN. S. M.

3-200.

35



ASHAN. S. M.



36

GOLDEN HILL. S. M.

Western Tune.

Slow.

4th. To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes re-joice.

AIR.

3-6 5-6 7 1 11 1 11 3-6 5-6 7

BOYLE. S. M.

BR. B. B.

Slow and solemn.

And canst thou, sin-ner, alight The call of love di-vine? Shall God with ten-der-ness in-vite, And gain no thought of thine?

AIR.

5-5-

MORNINGTON. S. M.

~~1200~~ Hornington.

37

Allegretto

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord, While ye sur-round the throne.

6 4 5 7 6— 6 6 6 4 6 6— 6 4 5 4 6 4 6 5 6 5 7

BEVERIDGE. S. M.

A. Williams.

O Lord, our heav'nly King, Thy name is all di-vine; Thy glo-ries round the earth are spread, And o'er the heav'ns they shine!

HAGER. S. M.

Where shall the man be found That fears t'of-fend his God? That loves the gos-pel's joy - ful sound, And trem-bles at the rod?

AIR.

6 6 1 3 6 6 1 7 1 = 3 = 1 = 3 23- 6 6 1 3

MARGATE. S. M.

J. Clark.

O bless the Lord, my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa-vours are di-vi-ne.

AIR.

5- 6- 1 6 6 # 5- 5 3 5 5 7 1 6 - 6 5 7

SUTTON. S. M.

39



MUSETTE. S. M.

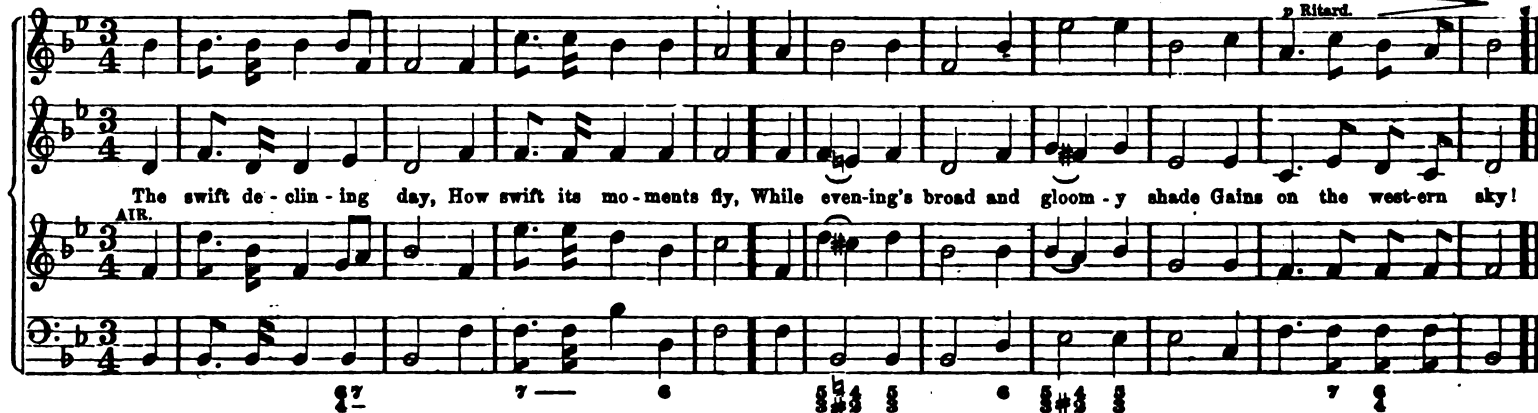
H. L. White. *By permission.*



BRADEN. S. M.

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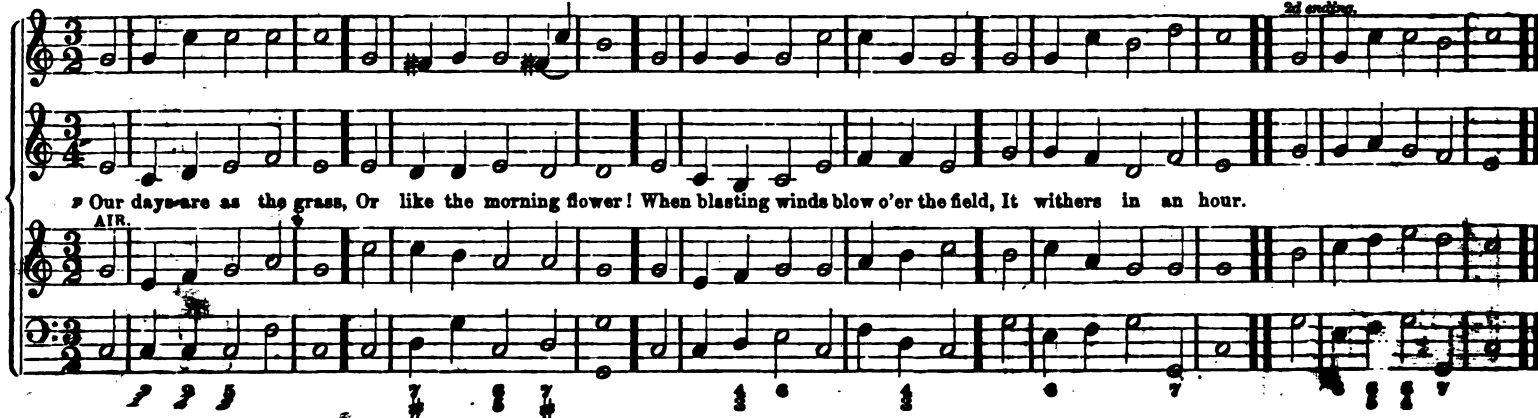
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BOYLSTON. S. M.

L. GILSON

2d ending



[DOUBLE.]

41

My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

AIR.

6 6 6 7 6 6 7 4 6- 3 6 6 6- 6

High as the heav'ns are rais'd Above the ground we tread, So far the rich-es of his grace, Our high-est thoughts exceed, Our highest thoughts exceed.

PIA. *FOR.*

AIR.

7 6 5 4 = 7 6 = 5 6 5 4 #

Unison.

JESHURUN. S. M.

C. Moore.

The first system of the musical score is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "To - day the Sa - viour rose, Our Sa - viour left the dead; He con - quer'd our tre - men - dous foes,". The piano part includes figured bass notation below the notes.

To - day the Sa - viour rose, Our Sa - viour left the dead; He con - quer'd our tre - men - dous foes,

The second system of the musical score continues the piece. It features the same four-staff layout. The lyrics are: "And Sa - tan cap - tive led! And Sa - tan cap - tive led!". The piano part includes figured bass notation.

And Sa - tan cap - tive led! And Sa - tan cap - tive led!

REJOICING IN OUR REDEEMER.

1. Now let our voices join
To form a sacred song;
Ye pilgrims, in Jehovah's ways
With musick pass along.
2. How straight the path appears,
How open and how fair!
No lurking gins t' entrap our feet,
No fierce destroyer there.
3. But flowers of Paradise
In rich profusion spring;
The Sun of glory gilds the path,
And dear companions sing.
4. All honour to his name,
Who marks the shining way,—
To him who leads the wand'ers on
To realms of endless day.

SILVER-STREET, or NEWTON. S. M.

A. Smith.

43

Come sound his praise a-broad, And hymns of glo - ry sing; Je - ho - vah is the sov' - reign God, The u - ni - ver - sal king.

AIR

5 8 6 5 # 6 6 6 6 7

MISHAL. S. M.

In exact time.

Behold, the lofty sky Declares its ma - ker God; And all the starry works on high, And all the starry works on high Proclaim his pow'r abroad. Hallelujah!

AIR

6 6

FURTH. S. M. [DOUBLE.]

No.

1. I love thy kingdom, Lord, The house of thine a - bode, The church our bless'd Redeemer saved With his own precious blood. 2. I love thy church, O

Cres. *Dim.* *Cres.* *Dim.* *Solo.*

ATR.

6 4 3 5 6 4 3 6 4 3 = 5 6 4 3 6 7

Chorus.

God! Her walls be-fore thee stand, Dear as the ap - ple of thine eye, And graven on thy hand, And grav-en on thy hand.

mp *Cres.*

6 7 4 3 6 8 7 = b3 = 6 7 7 -

CAMBERWELL. S. M.

45

Sing to the Lord a - loud, And make a joy - ful noise; God is our strength, our Sa-viour, God; Let Is-rael hear his voice.

Figured Bass: 5-4 7 5 6 4 7 6- 6-4 5- 4 5 6 4 7

HANTS. S. M.

Thy name, al-migh-ty Lord, Shall sound thro' dis-tant lands; Great is thy grace, and sure thy word, Thy truth forever stands, Thy truth forever stands.

Figured Bass: 2 7 7 6- 5

INVERNESS. S. M.

L. Mason.

Oh! cease, my wand'ring soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home.

AIR.

6 7 6 1 2 7 1 5 6 4 3 1 5 6 6 5

HAZOR. S. M.

Mason.

We hear the joy-ful sound Of thy sal-va-tion, Lord; And now the throne of grace sur-round, To thank thee for thy word.

AIR.

1 1 7 6 3 5 6 5 3 7 6 # 7

SOMERSET. S. M.

47

AIR. O Lord, ac - cept the praise Of these our hum - ble songs, Till tunes of no - bler sounds we raise, With our im - mor - tal tongues.

CHATHAM. S. M.

A. Jones.

AIR. Ye trembling cap - tives, hear! The gos - pel trum - pet sounds: No mu - sick more can charm the ear, Or heal your heartfelt wounds.

48

ORRINGTON. S. M.

W. Allen.

AIR.

Your harps, ye trem-bling saints, Down from the wil-lows take; Loud to the praise of love di-vine, Bid ev-ery string a-wake.

SEVERN. S. M.

From The Manhattan Collection.

AIR.

The Lord Je-ho-vah reigns: Let all the na-tions fear; Let sin-ners trem-ble at his throne, And saints be hum-ble there.

AYLESBURY, or WIRKSWORTH. S. M.

Dr. Green.

49

From lowest depths of woe, To God I sent my cry; Lord, hear my sup- pli - ca - ting voice, And gra-cious-ly re - ply.

6 — 4 5 #7 6 4 3 6 5 6 # 6 # # 6 6 4 5 #7

LITTLE MARLBOROUGH. S. M.

Williams.

Our moments fly a - pace, Our fee-ble pow'rs de - cay; Swift as a flood our has-ty days Are sweep-ing us a - way.

6 4 #5 # 6 # — 5 6 # # 6 #

ORANGE. S. M.

Pre-pare me, gra-cious God, To stand be-fore thy face; Thy spi-rit must the work per-form, For it is all of grace!

AIR.

4 5 # 7 # 6 # # 8 # 6 5 # 7

KERSALL, or ST. BRIDES. S. M.

S. Roberts.

O thou, whose mer-cy hears Con-tri-tion's hum-ble sigh; Whose hand in-dul-gent wipes the tears From sor-row's weep-ing eye!

AIR.

6 8 5 # 7 6 8 7 8 b 7 8 7 # # 8 5 # 7

DUNBAR. S. M.

Correll.

51

When over-whelm'd with grief, My heart with-in me dies; Helpless, and far from all re-lief, To heav'n I lift my eyes.

AIR.

4# 4 3 4# 4 6 6 #

PARAH. S. M.

L. Mason, 1840.

With hum-ble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee, the liv-ing way.

AIR.

Cres. Dim.

AFFLICTION. S. M.

German

Is this the kind re - turn, And these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our bless-ings flow!

6 8 #7 5#6 7 8 # # 8 # 2 #6 #

EGYPT. S. M.

Hebry.

1. The mighty flood that rolls Its torrents to the main, Can ne'er re - cal its wa - ters lost From that a - byss a - gain.

8 7 8 7 6 6 6 # 6 6 8 #

2. So days, and years, and time,
Descending down to night,
Can thenceforth never more return
Back to the sphere of light.

3. And man, when in the grave
Can never quit its gloom,
Until th' eternal morn shall wake
The slumber of the tomb.

4. O, may I find in death
A hiding place with God,
Secure from woe and sin, till call'd
To share his bless'd abode!

5. Cheer'd by this hope, I wait,
Thro' toil, and care, and grief,
Till my appointed course is run
And death shall bring relief.

ORBISONIA. S. M.

53

1. Did Je - sus, Lord a - bove, For sin - ners bleed and die! And shall we then re - sist his love, And from his presence fly!

AIR.

2. For - bid it, dear - est Lord; Thy spe - cial grace im - part; Con - strain us to em - brace thy word, And hum - ble eve - ry heart.

6 4 5 # # # 8 4 8 # 8 6 4 # 4 7

LUTHER. S. M.

C. Hastings.

With vigor.

AIR.

My soul, be on thy guard, Ten thousand foes arise; And hosts of sins are press - ing hard, To draw thee from the skies, To draw thee from the skies.

HOYER. S. M.

Let songs of end-less praise From ev'ry na-tion rise; Let all the lands their tri-bute raise To God, who rules the skies.

AIR. *Cres.* *Cres.*

6 5 6 8 7 6

ZUAR. S. M.

Western Tune—Arranged for the Harp.

To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes re-joice.

AIR.

CHAPIN. S. M.

55

55

With great expression.

Did Christ o'er sin-ners weep? And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev'-ry eye, Burst forth from ev'-ry eye!

AIR.

1 0 1 7 1 6 6 47 43 1 7 6 #3 1 7

BISHOP. S. M.

Versa.

Chorus.

Ye sons of earth, a - rise! Ye creatures of a day! Re - deem the time—be - hold—be wise, And cast your bonds away.

AIR.

5 6 # 1 6 Vers. 511 7

My soul, be on thy guard, Ten thousand foes a - rise; The hosts of sin are press-ing hard To draw thee from the skies.

Arranged from *Melody of the Reformers.*

To God, the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies Their hum-ble praises bring.

ELOAH. S. M.

57

57

With Firmness.

Firm and unmoved are they That rest their souls on God; Firm as the mount where Da-vid dwelt, Or where the ark a-bode.

AIR.

HEZRON. S. M.

58

Smooth and gentle.

I lan-guish for a-sight Of Him who reigns on high— Je-sus, my soul's su-preme de-light; For him a-lone I sigh.

AIR.

GERAR. S. M.

1. O for the hap-py hour When God will hear our cry, And send, with a reviving pow'r, And send, with a re-viv-ing pow'r, His Spir - it from on high.

AIR.

2. Come, thou, with pow'r divine, Spir - it of life and love; Then shall our people all be thine, Then shall our people all be thine, Our church like that a - bove.

The musical score for 'GERAR. S. M.' is written in 3/2 time with a key signature of one flat (B-flat). It consists of two systems of four staves each. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are placed below the staves, with some words aligned under specific notes. The tempo is marked 'AIR.'.

BRADY. S. M.

O, bless the Lord, my soul! His grace to thee pro-claim; And all that is with-in me join To bless his ho - ly name.

AIR.

Andante. # - 4 # # - - 6 # # - #

The musical score for 'BRADY. S. M.' is written in 3/2 time with a key signature of one flat (B-flat). It consists of two systems of four staves each. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are placed below the staves, with some words aligned under specific notes. The tempo is marked 'Andante.'.

STATE STREET. S. M.

J. C. Woodman.

39

1. How sweet the melt - ing lay Which breaks up - on the ear, When, at the hour of ris - ing day, Chris - tians u - nite in pray'r!

AIR

4 3 2 6 4 7 6 6 4 6 5 7

PECK. S. M.

Stanley.

Mine eyes and my de - sire Are ev - er to the Lord; I love to plead his pro - mised grace, And rest up - on his word.

AIR

1 2 1 7 6 1 8 7 8 7 6 1 2

FLOWERFIELD. S. M.

R.

How charm-ing is the place Where my Re-deem-er, God, Un-veils the beau-ties of his face, And sheds his love a-broad!

1 1 3 7 3 1 7 3 3 3 4 5 7

WELBY. S. M.

from F. Silber.

The Saviour's glorious name For ever shall endure; Long as the sun, his matchless fame Shall ever stand secure; Long as the sun, his matchless fame Shall ever stand secure.

FOR EVER WITH THE LORD. S. M. (DOUBLE.)

I. B. Washburn.

61

1. "For ev - er with the Lord!" A-men, So let it be; Life for the dead is in that word, 'Tis im-mor-tal - i - ty. Here in the bo - dy pent, Ab-

sent from Him I roam; Yet night-ly pitch my mov-ing tent A day's march nearer home, near-er home, near-er home, A day's march near-er home.

* Sing the small note, if this cannot be given clear and flute-like.

62

TYNE. S. M.

Arranged from Mendel.

Andante

My son, know thou the Lord, Thy Father's God o - bey; Seek his protecting care by night, Seek his protecting care by night, His guardian hand by day.

Air.

6 6 65 8 4 7 6 57 1 7

BOLTON. C. M.

Ye humble souls, approach your God With songs of sa-cred praise; For he is good—supremely good, And kind are all his ways, And kind are all his ways.

Air.

7 57 13 13 13 6 4 56 1 57

DWIGHT. C. M.

52. 3. D.

63

From the Family Minstrel.

AIR. At Jacob's well a stran-ger sought His drooping frame to cheer; Samaria's daughter lit-tle thought, That Ja-cob's God was near.

RICHMOND. C. M.

AIR. Come, sound a - loud Je - hovah's name, And in his strength re - joice; When his sal - va - tion is our theme, Ex - alt - ed be our voice.

64

CHINA. C. M.

Solen.

Why do we mourn de-part-ing friends, Or shake at death's a-larms? 'Tis but the voice that Je-sus sends, To call them to his arms.

AIR.

5 7 8 5 4 6 3 5 6 5 3 7 5 6 5 - # 6 6 6 7

MEAR. C. M.

While shepherds watch'd their flocks by night, All seat-ed on the ground, The an-gel of the Lord came down, And glo-ry shone a-round.

AIR.

4 5 6 5 - 6 # 6 5 4 7

DUNDEE. C. M.

Scottish.

65

AIR.

Let not de-spair nor fell re-venge, Be to my bo-som known; O give me tears for o-thers' woes, And pa-tience for my own.

#6 8 7 6 6 — # 8 7 8 7 8 7

LONDON. C. M.

Dr. Croft.

This is the day the Lord hath made, He calls the hours his own; Let heav'n re-joice, let earth be glad, And praise sur-round the throne.

6 6 6 7 6 6 6 6 6 7 6 6 6 7

ST. STEPHEN'S. C. M.

No. 23. Vers.

With rev'-rence let the saints ap-pear, And bow be-fore the Lord; His high commands with rev'ence hear, And own his sov'reign word.

AIR.

Figured bass: 6, 6 7, 6 5 4 3 2 1 7, 3 6 6 3, 6 5 4 3 7

ALEXANDRIA, or NAZARETH. C. M.

See Israel's gen-tle shep-herd stands, With all en-gaging charms, Hark! how he calls the ten-der lambs, And folds them in his arms.

AIR.

Figured bass: 6 7, 6, Voice or Bass, 5 6, 4 7

BARBY. C. M.

67

My shepherd will sup - ply my need, Je - ho - vah is his name; In pastures fresh he makes me feed, Be - side the liv - ing stream.

AIR.

5- 6 7 6 6 6 6 6 6 5 7

COLCHESTER. C. M.

Williams.

How did my heart re - joice to hear, My friends de - vout - ly say, — In Zi - on let us all ap - pear, And keep the so - lemn day.

AIR.

5 7 6 5 6 6 6 5 6 7 6 7 6 6 7 6 7

ST. JAMES'. C. M.

Lord, in the morning thou shalt hear, My voice as-cend-ing high; To thee will I di-rect my pray'r, To thee lift up my eye.

AIR.

EDGEWARE. C. M.

E-ter-nal Power, Al-migh-ty God! Who can ap-proach thy throne! Ac-cess-less light is thine a-bode, To an-gel eyes un-known.

AIR.

Melode.

ROCHESTER. C. M.

69

LUTZEN. C. M.

Martin Luther.

HAYLEY. C. M.

R.

Ye hearts with youthful vigour warm, In smiling crowds draw near, And turn from ev'ry mortal charm, A Saviour's voice to hear, A Saviour's voice to hear.

AIR.

The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/4. The melody is simple and hymn-like, with a clear air (aria) section indicated.

ST. ANNS. C. M.

Br. Croft.

Thy mercies fill the earth, O Lord, How good thy works appear; O - pen my eyes to read thy word, And see thy won-ders there.

AIR.

The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/2. The melody is simple and hymn-like, with a clear air (aria) section indicated.

FLUSHING. C. M.

71

Let Heathens to their idols haste, And worship wood or stone; But my de-light-ful lot is cast Where God is tru-ly known.

BEDFORD. C. M.

Call.

Lord, thou wilt hear me when I pray; I am for-ev-er thine; I fear be-fore thee all the day, Nor would I dare to sin.

ALBANY. C. M.

Musical score for 'ALBANY. C. M.' in 3/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Sweet was the time, when first I felt The Sa-viour's pard'ning blood, Ap-plied to cleanse my soul from guilt, And bring me home to God.' The word 'AIR' is written above the third staff.

JAZER. C. M.

REV. B. B.

Musical score for 'JAZER. C. M.' in 4/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'To thee, my Shepherd and my Lord, A grate-ful song I raise; O, let the Yeeb-lest of thy flock At-tempt to speak thy praise.' The word 'AIR' is written above the third staff.

SALEM. C. M.

73

4. The va-rious months thy good-ness crowns; How beau-teous are thy ways! The blea-ting flocks spread o'er the downs,

3 2 3 4 6 6 6 4 4 3 3 3 6 5 6 6 5 7 5 6 7 6 5 3 5 5 4 5

And shepherds shout, and shepherds shout, And shepherds shout thy praise.

SOLO. TUTTI.

SOLO. TUTTI.

7 6 6 6 7

1. The Lord is good, the heavenly King,
He makes the earth his care;
Visits the pastures every spring,
And bids the grass appear.

2. The times and seasons—days and hours,
Heaven, earth, and air are thine;
When clouds distil in fruitful showers,
The Author is divine.

3. The soften'd ridges of the field
Permit the corn to spring;
The valleys rich provision yield,
And all the labourers sing.

AIR.

A glo-ry gilds the sa-cred page, Ma-jes-tick as the sun; It gives a light to eve-ry age, It gives, but bor-rows none.

6 6 3 4 6 3 4 3 6 5 6 2 7 3 3 6 6 3 3 6 6 7

NEWMARK. C. M.

A. Bull.

Tenour.

AIR.

In - car - nate Sa-viour, in thy face Does eve-ry charm combine; Thine are the glo-ries of a God, All hu - man beau-ties thine.

6 4 3 6 3 4 7 6 6 6 3 3

1. Again the Lord of life and light
Awakes the kindling ray;
Unseals the eyelids of the morn,
And pours increasing day.
2. O what a night was that which wrap'd
The heathen world in gloom!
O what a sun which broke this day
Triumphs from the tomb!
3. This day be grateful homage paid,
And loud hosannas sung;
Let gladness dwell in every heart,
And praise on every tongue.
4. Ten thousand differing lips shall
To hail this welcome morn,
Which scatters blessings from the
To nations yet unborn.

DEVIZES. C. M.

Tucker.

75

Their heav'n on earth be - gun, Their, &c.
 Happy the souls to Je - sus join'd, And saved by grace a - lone; Walking in all his ways, they find . . . Their heav'n on earth be - gun.
 Their heav'n on earth be - gun, Their, &c.

MATERNAL SONG. C. M.

2d ending.

See Is - rael's gen - tle Shepherd stands, With all en - gag - ing charms; Hark! how he calls the ten - der lambs, And folds them in his arms. in his arms.
 See Is - rael's gen - tle Shepherd stands, With all en - gag - ing charms; Hark! how he calls the ten - der lambs, And folds them in his arms. in his arms.
 See Is - rael's gen - tle Shepherd stands, With all en - gag - ing charms; Hark! how he calls the ten - der lambs, And folds them in his arms. in his arms.

PETERBOROUGH. C. M.

Once more, my soul, the ri-sing day Sa-lutes my waking eyes; Once more, my soul, thy tri-bute pay To him who rules the skies.

AIR.

WALNEY. C. M.

Dr. Major.

Come, let us lift our joy-ful eyes Up to the courts a-bove, And smile to see our Fa-ther there, Up-on a throne of love.

AIR.

BALERMA. C. M.

77

I love by faith to take a view Of brighter scenes in heav'n; The prospect doth my strength renew, While here by tem-pests driv'n.

AIR

3 2 7 1 3 1 2 7

DOUGLASS. C. M.

Where'er I turn my ga - sing eyes, Thy radiant footsteps shine; Ten thous-and pleas-ing won - ders rise, And speak the hand di-vine.

AIR

1 6 1 1 7 6 6 1 7 8 1 1 8 7

KONINGSFIELD. C. M.

Theme, by Buschop.

Sweet is the memory of thy grace, My God, my heav'nly King; Let age to age thy righteous-ness, In sounds of glo-ry sing.

AIR.

6 5 -5 6 6 5 4 7 7 5 6 4 2 2 6 2 2 7

HUMMEL. C. M.

From The Choral.

O, how I love thy ho-ly law! 'Tis dai-ly my de-light; And thence my me-di-ta-tions draw Divine advice by night, Divine ad-vice by night.

AIR.

ST. MARTINS. C. M.

LEADER.

79

1. Shep - herds, re - joice, lift up your eyes, And send your fears a - way; News from the

2. Jesus, the God whom angels fear,
Comes down to dwell with you:
To-day he makes his entrance here,
But not as monarchs do.
3. "Go, shepherds, where the Infant lies,
And see his humble throne;
With tears of joy in all your eyes,
Go, shepherds, kiss the Son."
4. Thus Gabriel sang—and straight around
The heav'nly armies throng;
They tune their harps to lofty sound,
And thus conclude the song:—
5. "Glory to God, who reigns above,
Let peace surround the earth;
Mortals shall know their Maker's love,
At their Redeemer's birth."

SWANWICK. C. M.

Lucas

Soon shall the glo - rious morn - ing come, When all thy saints shall rise, And clothed in their im - mor - tal bloom,

5 6 7 6 6 4 5 Voice or Inst.

At - tend thee to the skies, At - tend thee to the skies.

8 7 6 5 4 3 6 6 5 4 3 7

EXHORTATION TO PRAISE.

1. Oh, praise the Lord with one consent,
And magnify his name;
Let all the servants of the Lord
His worthy praise proclaim.
2. Exalt his power in songs of praise,
And heartfelt homage bring;
Ye ransom'd souls, his wond'rous grace,
In hymns of triumph sing.
3. Great is the Lord—his sov'reign power,
Above all gods is crown'd;
To all his saints, in every age,
His works of love abound.
4. Oh, praise the Lord with one consent,
And magnify his name;
Let all the servants of the Lord
His worthy praise proclaim.

88

ATHENS. C. M.

Glorial.

Slow.

AIR.

And will the Lord thus con-de-scend To vi-sit dy-ing worms! Thus at the door shall mercy stand, In all her win-ning forms!

6 6 7 4 3 6 6 7 6 7

A - maz-ing grace! and can my heart Unmoved and cold re-main! Has this hard rock no ten-der part! Shall mer-cy plead in vain!

T. a.

BLANDFORD. C. M.

E. Jackson

83

A-wake, my heart, a-rise, my tongue! Pre - pare a tune - ful voice; In God the life of all my joys, A-loud will I re - joice.

6 5 6 4 5 7 5 4 3 6 4 5 4 7 6 4 6 6 5 7 6 5 6 4 5 7

CRAVEN. C. M.

O Lord of hosts, my King, my God, How highly blest are they Who in thy temple always dwell, And there thy grace display, And there thy grace display!

6 5 7 4 5 6 4 5 6 7 5 6 7 5 6 7

IRISH. C. M.

H. Smith

A-wake, ye saints, to praise your King, Your sweet-est passions raise; Your pi-ous plea-sure, wh'e you sing, In-creas-ing with your praise.

AIR.

6 6 6 4 6 6 6 4 6 7 6 6 6 7

WARWICK. C. M.

Stanley.

Thro' all the changing scenes of life, In trou-ble and in joy, The prais-es of my God shall still My heart and tongue employ.

AIR.

6 6 6 8 9 8 7 6 8 9 7 9# 9 6 6 6 8 6 6 6 6 8

ABINGDON. C. M.

Dr. Beigbington.

85

1. Far from the world, O Lord, I flee, From strife and tumult far; From scenes where Sa - tan

AIR.

4 6 6 4 3 6 6 4 3 6 6 4 3 6

wa - ges still His most suc - cess - ful war.

4 3 4 3 6 4 3 7

2. The calm retreat—the silent shade,
With prayer and praise agree;
And seem, by thy sweet bounty, made
For those who follow thee.
3. There, if the Spirit touch the soul,
And grace her mean abode,
Oh! with what peace, and joy, and love,
She communes with her God!
4. Author and guardian of my life,
Sweet source of light divine,
And—all harmonious names in one—
My SAVIOUR—thou art mine!
5. What thanks I owe thee! and what love!
A boundless, endless store!
Thy praise shall sound through realms above,
When time shall be no more.

BRAINTREE. C. M.

Musical score for 'BRAINTREE. C. M.' in 3/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "O, for a shout of heav'n-ly joy To God, the sov'-reign king. Let eve-ry land their tongues employ, And psalms of ho-nour sing." The tempo is marked 'AIR.' The piano part includes figured bass notation: 6, 4, 6 3 2 8 7, #, 6 4 7, 6, 6, 6 3, 6, 6, 3, 6 4 5 7.

ARUNDEL. C. M.

Musical score for 'ARUNDEL. C. M.' in 3/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "To our Re-deem-er's glo-rious name A - wake the sa - cred song! Oh, may his love—immortal flame! Tune eve - ry heart and tongue." The tempo is marked 'AIR.' The piano part includes figured bass notation: 6, 6, 4, 7, 5 6 # 6, 4 7, 6, 4, 4.

SPRING. C. M.

25.

87

Full and glowing.

Duet.

When verdure clothes the fer-tile vale, And blos-soms deck the spray, And fragrance breathes in ev'-ry gale, How sweet the ver-nal day!

AIR.

DELAFIELD. C. M.

E - ter-nal Source of light and grace, We hail thy sa-cred Name; Thro' eve-ry year's re-vol-ving round, Thy good-ness is the same.

AIR.

LEWISTOWN. C. M.

LEWISTOWN: C. M.

My God, what gen-tle cords are thine, How soft, and yet how strong! While pow'r, and truth, and love com-bine, To draw our souls a - long.

AIR.

BRIDGEPORT. C. M.

2. PERSON

Je-sus, how bright his glo - ry shines In all his works a-bove; On earth, his kind and wise de-signs His church and people love.

AIR.

CHESTER. C. M.

59

Dolce. *Pia.* *Cres.*

1. How sweet the name of Je - sus sounds In a be - liev - er's ears; It soothes his sor - rows, heals his wounds,

Air.

6 8 8 4 3 6 8 8 4 3

Fer. *Pia.*

And drives a - way his fears; And drives a - way his fears.

6 8 8 4 3 6 8 8 4 3

2. It makes the wounded spirit whole,
And calms the troubled breast;
'Tis manna to the hungry soul,
And to the weary rest.

3. Weak is the effort of my heart,
And cold my warmest thought,
But when I see thee as thou art,
I'll praise thee as I ought.

4. Till then I would thy love proclaim
With every fleeting breath;
And may the musick of thy name
Refresh my soul in death.

WINTER. C. M.

Head

AIR. His hoary frost, his flee-cy snow Descend and clothe the ground; The li - quid streams for-bear to flow, In i - cy fetters bound.

PENNSYLVANIA, or MEDFIELD. C. M.

55m. Gather.

AIR. Come, happy souls, approach your God With new me - lodious songs; Come, tender to Almigh - ty grace, The tri - bute of your tongues.

BILLINGS' JORDAN. C. M. [DOUBLE.]

Billings.

91

There is a land of pure de-light, Where saints im-mor-tal reign; E-ter-nal day ex-cludes the night, And pleasures ba-nish pain.

6 6#6 3 4 3 4 7 4 3 4 6 4 3 0 6#6 3 4 3 4 7 8 7 6 5 4 5 7

Sweet fields beyond the swell-ing flood, Stand dress'd in living green; So to the Jews old Canaan stood, While Jor-dan roll'd be-tween.

6 6 4 3 6 6 4 3 4 3

ARLINGTON. C. M.

Dr. - Arr.

Come, let us lift our voices high, High as our joys a - rise, And join the songs a - bove the sky, Where pleasure ne - ver dies.

7 6 4 2 3 7 4 3 6 6 4 8 7

MARLOW. C. M.

A. Williams.

Let all the lands with shouts of joy, To God their voi - ces raise; Sing psalms in honour of his name, And spread his glo - rious praise.

6 6 8 6 6 6 4 4 3 3 8 7

ST. JOHN'S. C. M.

93

My shepherd will sup - ply my need; Je - ho - vah is his name; In pas - tures fresh he makes me feed, Be - side the li - ving stream.

AIR.

7 4 6 6 4 9 9 6 5 5 4 6 6 6 4 5 8 6 7 8 9 9 6 4 6 6 7

CHESTERFIELD. C. M.

Dr. Watts's.

Lord, when my raptured tho't sur-veys Creation's beauties o'er, All na - ture joins to speak thy praise, And bids my soul a - dore.

AIR.

6 7 7 6 #6 6 7 7 6 6 6 7 6 6 6 6 6 4 6 6 5 7

Bass omitted - ad lib.

HOWARDS. C. M.

Jas. Cutbert.

1. Lord, hear the voice of my complaint; Ac-cept my secret pray'r; To thee a-lone, my King, my God, Will I for help repair.

2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee de-vout-ly I'll look up, To thee de-vout-ly pray.

2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee de-vout-ly I'll look up, To thee de-vout-ly pray.

CLARENDON. C. M.

Isaac Tucker.

What shall I ren-der to my God, For all his mer-cies shown; My feet shall stand firm a - bode, My songs ad - dress thy throne.

HARLEIGH, or CHRISTMAS. C. M.

Handel.

95

at 1. O joy - ful thought! O rap-turous sound! His prai-ses let us sing, Whose true and faith-ful word de- clares

That Je - sus shall be King That Je - sus shall be King.

2. What though our enemy should rise,
And hosts of agents bring,
Thy word our fainting strength renews;
Our Saviour shall be King.
3. The Heathens shall destroy their gods,
And Jesus' praise shall ring
Throughout a world, which once despised
But then shall hail him King.
4. And He, who once on Calvary groan'd,
Of death, once felt the sting,
Now reigns throughout the hosts of heaven,
And o'er his saints, a King.
5. Soon shall he come, and earth shall bow,
And all shall tribute bring;
Soon the redeem'd on earth shall soar
To heaven, where Christ is King. H. M.

GREENSBURG, C. M.

3000

1. My tho'ts, sur - mount those low - er skies, And look with - in the veil; There springs of end - less

AIR.

7 6 6 — 5 4 3 2 3 6 5 #6 7 6 — 4 # 8 7 7 6

plea - sures rise, There wa - ters ne - - ver fail.

2. There I behold, with sweet delight,
The blessed Three in one;
And strong affections fix my sight
On God's incarnate Son.
3. His promise stands forever firm,
His grace shall ne'er depart;
He binds my name upon his arm,
And seals it on his heart.
4. Light are the pains that nature brings,
How short our sorrows are,
When with eternal future things
The present we compare!
5. I would not be a stranger still
To that celestial place,
Where I forever hope to dwell,
Near my Redeemer's face.

MELODY. C. M.

Recap.

97



1. Come, let us join our cheer - ful songs, With an - gels round the throne; Ten thou - sand thou - sand are their tongues,

6 3 2 3 3 3 3 6 7 2 3 6 3 4 6 4 # 3 7 8 7 2 3 6 6 2 3 3 6 3 6 # 6



But all their joys are one.

14 6 9 7

2. "Worthy the Lamb that died"—they cry,
"To be exalted thus:"—
"Worthy the Lamb"—our lips reply,
"For he was slain for us."
3. Let all that dwell above the sky,
And air, and earth, and seas,
Conspire to lift thy glories high,
And speak thine endless praise.
4. The whole creation join in one,
To bless the sacred name
Of him who sits upon the throne,
And to adore the Lamb.

BROTHERLY LOVE.

1. Lo! what an entertaining sight
Those friendly brethren prove,
Whose cheerful hearts in bands unite,
Of harmony and love!
2. Where streams of bliss, from Christ the spring,
Descend to every soul;
And heavenly peace, with balmy wing,
Shades and bedews the whole.
3. 'Tis pleasant as the morning dew
That fall on Zion's hill,
Where God his mildest glory shows,
And makes his grace distil.

Re - joice, ye right - teous, in the Lord, This work be - longs to you; Sing of his name, his ways, his word,

AIR.

Fig.

Just.

How ho - ly, just, and true! How ho - ly, just, and true!

Cres.

For.

Voices.

SEEKING THE PRESENCE OF GOD.

1. Come, Lord, and warm each languid heart,
Inspire each lifeless tongue;
And let the joys of heaven impart
Their influence to our song.
2. Come, Lord, thy love alone can raise
In us the heav'nly flame;
Then shall our lips resound thy praise,
Our hearts adore thy name.
3. Dear Saviour, let thy glory shine,
And fill thy dwellings here,
Till life, and love, and joy divine,
A heaven on earth appear.

BRATTLE STREET.* C. M. | DOUBLE. |

Diapet.

99

Second Treble.

1. Whilst thee I seek, pro - tect-ing Power! Be my vain wish-es still'd; And may this con-se - cra - ted hour, With bet - ter hopes be fill'd.

2. In each e - vent of life, how clear Thy ruling hand I see; Each blessing to my soul most dear, Be-cause con-ferr'd by thee.

3. When gladness wings my favour'd hour, Thy love my tho'ts shall fill; Resign'd, when storms of sor-row low'r, My soul shall meet thy will.

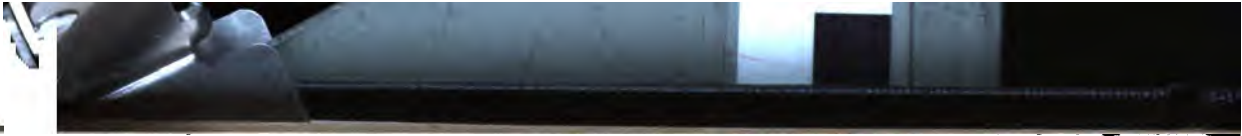
2. Thy love the pow'r of tho't be-stow'd, To thee my tho'ts would soar: Thy mer-cy o'er my life has flow'd; That mer - cy I a - dore.

4. In eve-ry joy that crowns my days, In eve-ry pain I bear; My heart shall find de-light in praise, Or seek re - lief in pray'r.

5. Lift - ed eye, with-out a tear, The gath-ring storm shall see; My steadfast heart shall know no fear; That heart will rest on thee.

* This tune is also known by the names, "Pleyel's Hymn Second," "Retirement," and "Devotion."

BROOMSGROVE. C. M.



My Saviour, my al-migh-ty friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace? The numbers, &c.

AIR.

6 3 1 6 2 3 3 6 3 6 2 7 6 3 3 2 3 6 3 6 6 6 3 6 3 5 7

BETHEL. C. M.

Reap.

This is the day the Lord hath made, He calls the hours his own; Let heaven re-joice, let earth be glad, And praise surround the throne.

AIR.

6 6 3 2 3 7 3 3 3 6 6 3 6 3 3 7

PARADISE. C. M.

101

1. There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite day ex - cludes the night,

AIR.

6 9 8 6 9 7 4#6 6 7 6 9 8

And plea-sures ba - nish pain, And plea - sures ba - nish pain.

6 7 6 9 8 6 9 8

2. There everlasting spring abides,
And never with'ring flowers;
Death, like a narrow sea, divides
This heavenly land from ours.
3. Sweet fields beyond the swelling flood,
Stand dress'd in living green;
So to the Jews old Canaan stood,
While Jordan roll'd between.
4. But timorous mortals start and shrink,
To cross this narrow sea;
And linger, shivering on the brink,
And fear to launch away.
5. O! could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unclouded eyes!
6. Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream, nor death's cold flood,
Should fright us from the shore.

109

SILOAM. C. M.

With gentleness. Cres. and Dim.

By cool Si-lo-am's sha-dy rill How fair the lil-y grows! How sweet the breath, be-neath the hill, Of Sha-ron's dew-y rose!

Small notes Sva.....

The musical score for 'SILOAM. C. M.' consists of four staves. The first two staves are for the vocal melody, with lyrics written below. The third staff is a treble clef accompaniment, and the fourth is a bass clef accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is 'With gentleness. Cres. and Dim.'.

ORTONVILLE. C. M.

Majestic sweetness sits enthroned Upon the Saviour's brow; His head with radiant glories crown'd, His lips with grace o'erflow, His lips with grace o'erflow.

The musical score for 'ORTONVILLE. C. M.' consists of four staves. The first two staves are for the vocal melody, with lyrics written below. The third staff is a treble clef accompaniment, and the fourth is a bass clef accompaniment. The key signature is one flat (Bb) and the time signature is 6/4. The tempo/mood is 'Majestic sweetness sits enthroned Upon the Saviour's brow; His head with radiant glories crown'd, His lips with grace o'erflow, His lips with grace o'erflow.'.

* The small notes, seldom used, are intended for the flute or some similar instruments.—This tune may be sung as a Quartet.

BATH CHAPEL. C. M.

• 5th Grob. 103

Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, Love is the brightest of the train, And strengthens all the rest.

BRAY, or ST. GEORGE'S. C. M.

German.

Let saints on earth their anthems raise, Who taste the Saviour's grace; Let heathens too, proclaim his praise, And crown him 'Prince of Peace,' And crown him 'Prince of Peace.'

1. Who laid his glory by,
For our apostate race;
The King who stoop'd to bleed and die,
And crown him 'Prince of Peace.'

3. Ye nations, lay your weapons down,
Let war forever cease;
Immanuel for your Sov'reign own,
And crown him, 'Prince of Peace.'

4. We soon shall reach the heav'nly shore,
To view his lovely face;
His name forever to adore,
And crown him 'Prince of Peace'

104

ADAIR. C. M.

A. Allen.

Deal gently, Lord, with souls sincere, And lead them safe - ly on To the bright gates of Pa - ra-dise, Where Christ, their Lord is gone.

AIR.

ST. ALBANS. C. M.

S. Peel.

When I can read my ti - tle clear To mansions in the skies, I'll bid farewell to every fear, And wipe my weep-ing eyes, And wipe my weeping eyes.

AIR.

MOUNT PLEASANT. C. M.

2. actp.

105

1. How did my heart re-joice to hear My friends de-vout-ly say,— In Zi-on let us all ap-pear,

0 7 5 6 0 7 6 #9 6 7 6 8 6 7

And keep the so-lemn day, And keep the so-lemn day.

9 7

2. I love her gates, I love the road ;
The church, adorn'd with grace,
Stands like a palace, built for God,
To show his milder face.

3. Up to her courts, with joy unknown,
The holy tribes repair ;
The Son of David holds his throne,
And sits in judgment there.

4. Peace be within this sacred place,
And joy, a constant guest ;
With holy gifts, and heavenly grace,
Be her attendants blest !

5. My soul shall pray for Zion still,
While life or breath remains ;
There my best friends, my kindred, dwell,
There God, my Saviour, reigns

DUTTON, or WOODSTOCK. C. M.

B. Dutton, Jr.

From the American Pathway.

Slow.

al 1. I love to steal a-while a-way, From eve-ry cum - b'ring care, And spend the hours of set-ting day, In humble, grate-ful prayer.

2. I love to think on mercies past, And future good im - plo- re; And all my cares and sorrows cast On him whom I a - dore.

ST. GREGORY'S. C. M.

Dr. Wainwright.

I'm not ashamed to own my Lord, Or to de-fend his cause; Maintain the honour of his word, The glo - ry of his cross.

107

LANCASTER. C. M.

Cuzens.

Tenour omitted—*ad id.*

Tenour omitted—*ad lib.*

Where'er I turn my ga-z'ng eyes, Thy ra-diant foot-steps shine; Ten thou-sand plea-sing won-ders rise, And speak the hand di-vine.

AIR

6 5 7 6 7 6 6 6 6 5 6 5 7 4 3 4 6 6 6 6 5 7

BLAGDEN, C. M.

German.

My God! the spring of all my joys, The life of my de-lights, The glo-ry of my brightest days, And com-fort of my nights.

AIR.

7 6 = 5 = = 5 7 = 3 6 2 7 2 = = 7 = 6 = = 5 6 6 6 7

WILMINGTON. C. M.

Cuzens.

1. Our land, O Lord, with songs of praise, Shall in thy strength re-joice; And, blest with thy sal-va-tion, raise To heaven a cheerful voice.

AIR.

2. Thy sure de-fence, thro' na-tions round, Hath spread our coun-try's name; And all her hum-ble ef-forts crown'd With free-dom and with fame.

2. Thy sure de-fence, thro' na-tions round, Hath spread our coun-try's name; And all her hum-bles efforts crown'd With free-dom and with fame.

NEW LYNN. C. M.

Ch: Drumer.

100

From the Ancient Lyra.

UNISON. *Pia.* *For.*

E - ter-nal Wisdom ! thee we praise, While with thy name, rocks, hills, and seas, And heav'n's high palace ring.

AIR.

Thee, all thy creatures sing ; UNISON. *Pia.* *For.*

And heav'n's high palace ring,

8 5 7 6 7 8 7 T. S. 6 4 7

JORDAN. C. M.

A. Jones.

AIR.

On Jor - dan's stormy banks I stand, And cast a wish - ful eye, To Canaan's fair and hap - py land, Where my pos - ses - sions lie.

Chorus.

6 6 6 6 3 6 4 7

al 1. Sweet was the time, when first I felt The Sa-viour's par - d'ning blood, Ap - plied to cleanse my soul from guilt,

AIR.

6 5 6 6 7 4 6 6 5 6 6 4

And bring me home to God, And bring me home to God.

6 5 7

2. Soon as the morn the light reveal'd,
His praises tuned my tongue ;
And when the evening shades prevail'd,
His love was all my song.
3. In vain the tempter spread his wiles,
The world no more could charm ;
I lived upon my Saviour's smiles,
And lean'd upon his arm.
4. In prayer my soul drew near the Lord,
And saw his glory shine ;
And when I read his holy word,
I call'd each promise mine.

RANDALL, or CAMBRIDGE. C. M.

Dr. Randall.

111

SCLO.

My songs ad-dress thy throne.

What shall I ren-der to my God, For all his kind-ness shown? My feet shall vi-sit thine a-bode.

AIR.

My songs ad-dress thy throne.

7 5 6 6 4 7 7 5 3 3 3 3 3 3

SOLO.

TUTTL.

My songs ad-dress thy throne, My songs ad-dress thy throne.

SOLO.

TUTTL.

6 6 6 7

CHRIST OUR CONQUEROR.

1. Forever blessed be the Lord,
My Saviour and my Shield;
He sends his Spirit with his word,
To arm me for the field.
2. When sin and hell their force unite,
He makes my soul his care;
Instructs me in the heav'nly fight,
And guards me through the war.
3. A friend and helper so divine
My fainting hope shall raise;
He makes the glorious victory mine,
And his shall be the praise.

SCHAEFFER. C. M.

From the Family Minstrel.

Joy is a fruit that will not grow In nature's bar-ren soil; All we can boast, till Christ we know, Is va-ni-ty and toil, Is va-ni-ty and toil.

4 5 6 7 6 7 33 36 57 6 5 6 4 57

COVINGTON. C. M.

How sweet and aw-ful is the place, With Christ with-in the doors; While e-ver-lasting love dis-plays, The choi-cest of her stores.

4 5 6 7 6 7 33 36 57 6 5 6 4 57

RICHARD. C. M.

Gto. Kingsley.

3

In chanting style.

Now let our lips, with ho - ly fear And mourn - ful plea - sure, sing The suff'ings of our great High-Priest, The sor - rows of our King.

ELIOT. C. M.

B. H. J.

How sweet the name of Je - sus sounds In a be - lie - ver's ear! It soothes his sor - rows, heals his wounds, And drives a - way his fear.

COLESHILL. C. M.

Save me, O God; the swelling floods Break in up - on my soul; I sink, and sor-rows o'er my head, Like migh-ty wa - ters roll.

AIR.

LEBANON. C. M.

Stillings.

Lord, what is man, poor fee - ble man, Born of the earth at first? His life a sha-dow, light and vain, Still hast'ning to the dust.

AIR.

WALSAL, or READING. C. M.

Purcell

115

Return, O God of love, re-turn! Earth is a tire-some place; How long shall we, thy chil-dren, mourn The ab-sence of thy face.

4 6 # 6 6 7 # 5 4 # 4 3 - 6 # 5 5 6 # 6 6 7 # 6 6 # 6 - 6 5 # 7

BANGOR. C. M.

Babenscroft.

To God I made my sorrows known, From God I sought relief; In long complaint be-fore his throne, I pour'd out all my grief.

4 6 # 6 6 7 # 5 4 # 4 3 - 6 # 5 5 6 # 6 6 7 # 6 6 # 6 - 6 5 # 7

FUNERAL THOUGHT. C. M.

E. Smith.

Hark! from the tombs, a dole-ful sound, My ears, at - tend the cry; Ye li-ving men, come view the ground, Where you must shortly lie.

AIR.

6 # 6 5 # # 6 6 # # 6 # 6 # 6 # # 6 6 7

CROWLE. C. M.

Dr. Green.

Life is a span, a fleeting hour, How soon the va - pour flies! Man is a tender, transient flower, That e'en in blooming dies.

AIR.

6 # 6 6 6 6 6 6 7 6 # 6 6 # 6 6 # 6 6 7

ARCADIA. C. M.

No.

117

Musical score for 'ARCADIA. C. M.' in 3/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'In time of fear, when trouble's near, I look to thine a-bode; Tho' helpers fail, and foes prevail, I'll put my trust in God, I'll put my trust in God.' The tempo is marked 'AIR.' Below the piano part, there are fingerings: 7 8 6 6- 7 4 8 3 3 4 7.

STONEVILLE. C. M.

Venetian Melody.

Musical score for 'STONEVILLE. C. M.' in 4/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: '1. O hap - py they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word; His arm sup - ports them well. 2. To them in each dis-tress-ing hour, His throne of grace is near; And when they plead his love and power, He stands engaged to hear.' The tempo is marked 'AIR.' Below the piano part, there are fingerings: 8 7 6 6 4 3 4 8 7 6 5 6 6 4 8 7.

The small notes here are for the commencement of the next stanza, and are to be sung when it is desirable to pass directly from one stanza to another without measure.

ST. MARY'S. C. M.

Dr. Croft.

Let this vain world en-gage no more; Be-hold the open-ing tomb! It bids us seize the pre-sent hour; To-mor-row death may come.

AIR.

8 7 # 6 7 6 5 6 6 7 6 # 4 7 # 6 7 8 6 4 6 6 7

BURFORD. C. M.

Burrell.

When shall my drooping spi-rits rise, And bless thy heal-ing rays; And change these deep, complaining sighs For songs of sa-cred praise.

AIR.

6 # # # 6 # 8 7 6 # # 6 # 6 6 # 7

FUNERAL HYMN. C. M.

Dr. Miller

119

AIR

Must friends and kin-dred droop and die, Must help-ers be withdrawn; While sor-row with a weep-ing eye, Re-counts our com-forts flown?

6 #6 6 #7 6 #9 1/2 6 # 5 6 5 6 8 7 # # 6 5 6 6 #7

PLYMOUTH. C. M.

Handel

AIR

O God of mer-cy, hear my call, My load of guilt re-move; Break down the se-pa-ra-ting wall, That bars me from thy love.

6 6 # 5 #7 # # 6 6 6 #7

BUCKINGHAM. C. M.

Musical score for "BUCKINGHAM. C. M." in 3/2 time, key of B-flat major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "Help, Lord, for men of vir - tue fail, Re - ligion lo - ses ground! The sons of vi - o - lence pre - vail, And trea - che - ries abound." The word "AIR." is written above the first staff. The score includes various musical notations such as notes, rests, and accidentals. At the bottom of the piano part, there are some numbers: 87, 5-6, and 8-6.

Help, Lord, for men of vir - tue fail, Re - ligion lo - ses ground! The sons of vi - o - lence pre - vail, And trea - che - ries abound.

GEORGIA. C. M.

Musical score for "GEORGIA. C. M." in 3/2 time, key of B-flat major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "Return, O God of love, return, Earth is a tire - some place; How long shall we, thy children, mourn, The absence of thy face!" The word "AIR." is written above the first staff. The score includes various musical notations such as notes, rests, and accidentals. At the bottom of the piano part, there are some numbers: 7, 6, 8-6-4, 6, 6-7, 8, 7, 8, 6, 7.

Return, O God of love, return, Earth is a tire - some place; How long shall we, thy children, mourn, The absence of thy face!

PLYMPTON. C. M.

Mr. Arnold.

191

1. Now let our mourn - ing hearts re - vive, And all our tears be dry; Why should these eyes be

AIR

7 6 6 5# 4# 3 2 = 3 3 4 5 4 3 2# 3 4 5 = 7

drown'd in grief, Which view a Sa viour nigh?

2 3 6 5 4 3 6 6 4#

17

2. Th'eternal Shepherd still survives,
New comfort to impart;
His eye still guides us, and his voice
Still animates our hearts.
- an* 3. 'Lo, I am with you!' saith the Lord;
'My Church shall safe abide:
For I will ne'er forsake my own,
Whose souls in me confide.'
4. Through every scene of life and death,
This promise is our trust;
cr And this shall be our children's song,
dim When we are cold in dust.

LINGHAM. C. M.

Musical score for the first system of 'LINGHAM. C. M.'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'O for a thou - sand tongues to sing My great Re - deem-er's praise, My great Re - deem-er's praise, The glo-ries'.

O for a thou - sand tongues to sing My great Re - deem-er's praise, My great Re - deem-er's praise, The glo-ries

Musical score for the second system of 'LINGHAM. C. M.'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'The triumphs of his grace, The tri - umphs of his grace. of my God and King, The triumphs of his grace, The tri - - umphs of his grace. The triumphs of his grace, The triumphs of his grace, The tri - umphs of his grace. The triumphs of his grace, The triumphs of his grace, The tri - - - umphs of his grace.'

The triumphs of his grace, The tri - umphs of his grace.

of my God and King, The triumphs of his grace, The tri - - umphs of his grace.

The triumphs of his grace, The triumphs of his grace, The tri - umphs of his grace.

The triumphs of his grace, The triumphs of his grace, The tri - - - umphs of his grace.

ZANESVILLE. C. M. [FOR SABBATH MORNING.]

Treble and Tenor may be inverted.

123

Firm and steady.

1. A - gain the Lord of life and light A-wakes the kind-ling ray, Dis - pels the darkness of the night, And pours in - creas-ing day.
 2. O, what a night was that, which wrapt A sin - ful world in gloom! O, what a Sun, which broke, this day, Tri - umph - ant from the tomb!

AIR.

3. This day be grateful hom-age paid, And loud ho - san - nas sung; Let glad-ness dwell in ev' - ry heart, And praise on ev' - ry tongue.
 4. Ten thousand thousand lips shall join To hail this wel-come morn, Which scat-ters blessings from its wings To na - tions yet un - born.

Cres. Dim.

1 3 6 4 3 3 4 3 4 3 4 3

AZMON. C. M.

Coda—To be sung after the last two verses.

AIR.

Imagined in a gulf of dark despair, We wretched sinners lay, Without one cheering beam of hope, Or spark of glim'ring day. Hallelujah! halle - lu-jah! hal-le - lu - jah!

HOLSTEIN. C. M.

German.

Let ev' - ry tongue thy goodness speak, Thou sov'reign Lord of all; Thy strength'ning hand up - holds the weak, And helps the poor that fall.

AIR.

5 6 8 7 3 4 6 8 9 7 6 4 8 8 7

GARLAND. C. M.

Arranged from a Norwegian Air.

Somewhat in chanting style.

Since Je-sus free-ly did appear To grace a marriage feast; O Lord, we ask thy presence here, To shine on ev'ry guest, O Lord, we ask thy presence here, To shine on ev'ry guest.

AIR.

5 6 4 9 8 6 6 9 6 6 9 7

TAMAR. C. M.

Not too bold.

One fam - i - ly, we dwell in Him, One church a - bove, beneath; Though now di - vid - ed by the stream, The narrow stream of death.

AIR.

DENT. C. M.

From an English Tune.

Sing to the Lord in joy-ful strains, Let earth his praise resound; Thou ed - ty of the Lord! begin The u - ni-ver-sal song; And let the scatter'd vil - la - ges The cheerful notes pro-lon-ge.

Let all the cheer-ful na-tions join To spread his glo-ry round.

AIR. *for.* *Chorus.*

ANTIOCH. C. M.

Arranged from Mendel.

127

First system of the musical score. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "Joy to the world—the Lord is come! Let earth re-ceive her King; Let ev'-ry heart pre-pare him room,". Above the second staff, there is a marking "AIR" and above the third staff, there is a marking "Cres.".

Second system of the musical score. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "And heav'n and na-ture sing, And heav'n and na-ture sing, And heav'n and na-ture sing." repeated three times. The first staff has a "10" marking below it.

Moderately slow.

LEANDER. C. M. [DOUBLE.]

Harmonized by E. Sangster.

1. Am I a sol-dier of the cross, A follow'r of the Lamb? And shall I fear to own his cause, Or blush to speak his name? 2. Must I be car-ried

AIR.

to the skies On flowery beds of ease, While others fought to win the prize, And sail'd thro' bloody seas?

3. Are there no foes for me to face?
Must I not stem the flood?
Is this vile world a friend to grace,
To help me on to God?
4. Sure I must fight, if I would reign;
Increase my courage, Lord:
I'll bear the toil, endure the pain,
Supported by thy word.
5. Thy saints in all this glorious war
Shall conquer, though they die;
They see the triumph from afar,
By faith they bring it nigh.
6. When that illustrious day shall rise
And all thy armies shine
In robes of victory through the skies
The glory shall be thine.

SILVER SPRING. C. M.

J. C. Craft.

129

With-in these walls let ho-ly peace, And love and con-cord dwell; Here give the trou-bled conscience ease, The wounded spi-rit heal.

LAND OF REST. C. M.

1. O land of rest, for thee I sigh, { When will the mo-ment come, When I shall lay my armour by, And dwell with Christ at home?
And dwell with Christ at home, When I shall lay my armour by, And dwell with Christ at home!

2.

On earth I knew,
A sheltering dome;
A wilderness of wo;
Not my home.

3.

To Jesus Christ I sought for rest,
He bade me cease to roam;
And fly for succour to his breast,
And he'd conduct me home.

4.

When, by afflictions sharply tried,
I viewed the gaping tomb;
Although I dread death's chilling flood,
Yet still I sighed for home.

5.

Weary of wandering round and round
This vale of sin and gloom,
I long to leave th' unhallowed ground,
And dwell with Christ at home.

WILDER. C. M.

Bless'd are the un-de-fil'd in heart, Whose ways are right and clean; Who nev - er from thy law de - part, But fly from ev - ry sin.

AIR. Cres. Dim.

7 1 3 6 8 6 5 1 3 6 6 3 4 6 5 1 3 7

JABEZ. C. M.

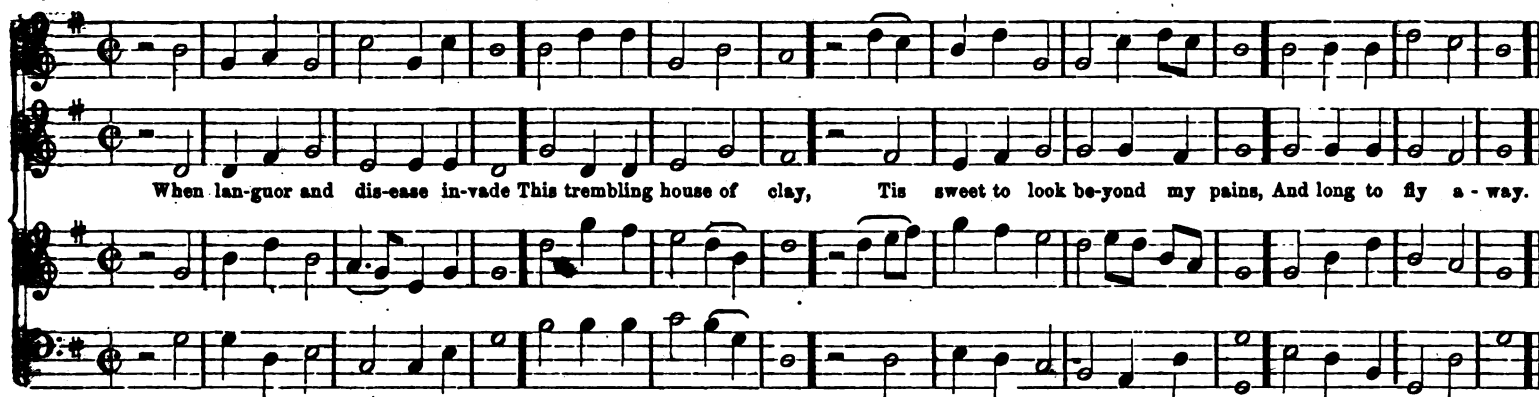
Now let our lips, with ho - ly fear, And mournful plea - sure sing The sufferings of our great High Priest, The sor - rows of our King.

AIR.

• • 1 3 # # • • # • 4 • # • 4

DUNLAP'S CREEK. C. M.

131

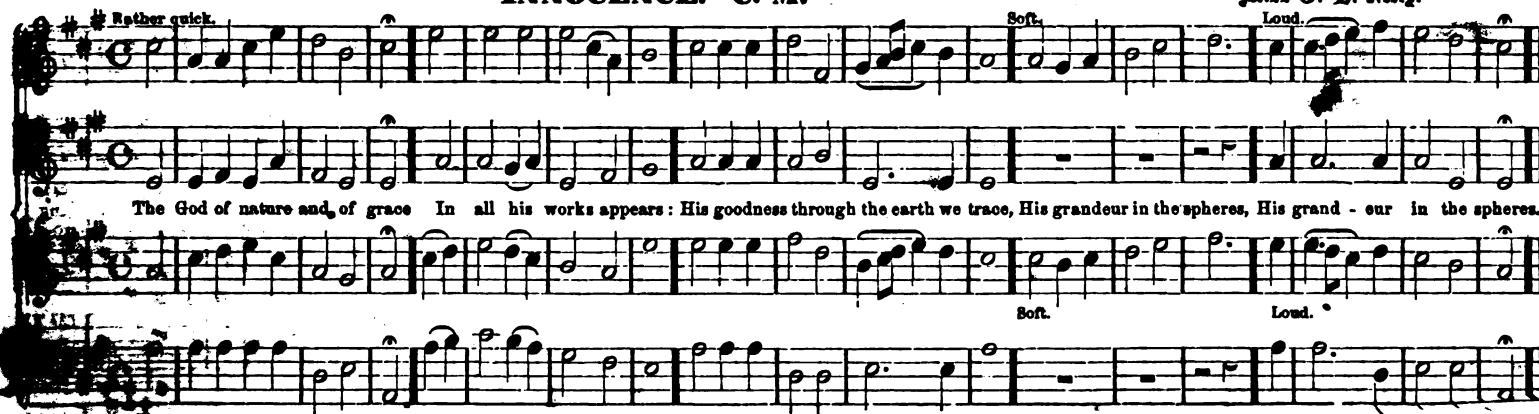


When lan-guor and dis-ease in-vade This trembling house of clay, Tis sweet to look be-yond my pains, And long to fly a-way.

This musical score is for the hymn "Dunlap's Creek, C. M." It consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in common time (C. M.) and features a key signature of one sharp (F#). The lyrics are written below the vocal staves.

INNOCENCE. C. M.

Miss C. E. Neely.



Rather quick. Soft. Loud.

The God of nature and of grace In all his works appears: His goodness through the earth we trace, His grandeur in the spheres, His grandeur in the spheres.

Soft. Loud.

This musical score is for the hymn "Innocence, C. M." It consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in common time (C. M.) and features a key signature of one sharp (F#). The tempo is marked "Rather quick." and the dynamics are marked "Soft." and "Loud." The lyrics are written below the vocal staves.

HEBER. C. M.

Ringside.

By cool Si - lo - am's sha - dy rill How sweet the ill - ly grows; How sweet the breath, be - neath the hill, Of Sha - ron's dew - y rose.

1 3 1 6 . . . 8 1 1 1

SHILOH. C. M.

Awake, my soul, stretch ev'ry nerve, And press with vigor on, And press with vigor on; A heav'nly race demands thy seal, And an im - mor - tal crown, And an im - mor - tal crown.

1 1 . . . 1 1 . . .

PRIMROSE. C. M.

Harmonized by L. Maignen.

133

Sal - va - tion, O the joy - ful sound! 'Tis plea - sure to our ears; A sove - reign balm for ev - ry wound, A cor - dial for our fears.

Chords: 3 4 3, 6, 5 7 4 3, 3, 8 4 7

SUFFIELD. C. M.

Harmonized by L. Maignen.

Teach me the mea - sure of my days, Thou Ma - ker of my frame; I would sur - vey life's nar - row space, And learn how frail I am.

Chords: 2 3 2 3, 2 3 4 3, 3 2 4 3, 2 3 4 3, 2 3 4 3, 2 3 4 3

134

LUTHER. S. M.

C. Hastings.

With vigor.

My soul, be on thy guard, Ten thousand foes a-rise, And hosts of sins are press-ing hard, To draw thee from the skies, To draw thee from the skies.

6 4 7 6 6 8 5 4 3 6 4 3 6 6 4 4 5 6 4 7

ZERAH. C. M.

J. Mason.

With boldness.

To us a child of hope is born, To us a Son is giv'n: Him shall the tribes of earth obey, Him, all the hosts of heav'n, Him shall the tribes of earth obey, Him, all the hosts of heav'n.

6 6 6 Unison.

SHERBURNE. C. M.

Metz.

135

TENOR.

ALTO. (This part may also be sung by a 2d Treble, by singing it an octave lower.)

While shepherds watch'd their flocks by night, All seat-ed on the ground,

AIR.

The an-gel of the Lord came down, And

The angel of the Lord came down, And glo - ry

The angel of the Lord came down, And glo - ry shone around, And

The angel of the Lord came down, And glo - - - - ry shone around, And

glo - ry shone around, And glo - ry shone a-round,

The an-gel of the Lord came down, And glo - ry shone a - round.

glo - ry shone a-round, The an-gel of the Lord came down, And glory shone a - - - round.

glo - ry shone a - round, The an-gel of the Lord came down, And glo - ry shone around, And glo - ry shone a - round.

glo - - - - ry shone around,

The an-gel of the Lord came down, And glo - ry shone a - - - round.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are: "O for a thou - sand tongues to sing My dear Re - deem - er's praise! The glo - ries". The word "AIR" is written above the first staff.

O for a thou - sand tongues to sing My dear Re - deem - er's praise! The glo - ries

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are: "The tri-umphs of his grace, The tri-umphs of his grace, of my God and King, The tri-umphs of his grace, The tri-umphs of his grace, his grace, The tri - umphs, the tri-umphs of his grace".

The tri-umphs of his grace, The tri-umphs of his grace,
of my God and King, The tri-umphs of his grace, The tri-umphs of his grace,
his grace, The tri - umphs, the tri-umphs of his grace

SHIPPENSBURG. C. M.

B. Hunt.

137

A - rise, and shine, O Zi - on fair! Be-hold, thy light is come; Thy glorious, con-qu'ring King is near, To take his ex - iles home.

The musical score for 'SHIPPENSBURG. C. M.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and hymn-like, with a clear cadence at the end of each line.

ADMONITION. C. M.

Original.

Dear peo - ple, all at - ten - tion give, And hear what I do say; I long your precious souls should live In ev - er - last - ing day.

The musical score for 'ADMONITION. C. M.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and hymn-like, with a clear cadence at the end of each line.

While shepherds watch'd their flocks by night, All seat-ed on the ground, The an - gel of the Lord came down, And glo - ry, and

AIR.

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics starting under the second measure of the top staff.

glo - ry, and glo - ry, and glo - ry. glo - ry shone a - round, And glo - ry, and glo - ry, and glo - ry, and glo - ry, glo - ry shone a - round.

glo - - - ry, glo - ry, glo - ry, shone a - round, And glo - - - ry, glo - ry, glo - ry shone a - round.

And glo - ry, and glo - ry, and glo - ry, and glo - ry, glo - ry shone a - round.

This system contains the next two staves of the musical score. The top staff continues the melody from the first system, and the bottom staff continues the bass line. The lyrics are written below the staves, with the first line of lyrics starting under the first measure of the top staff. The second line of lyrics starts under the first measure of the bottom staff.

OLD HUNDRED. L. M.

Martin Luther

139

AIR.

Be thou, O God, ex - alt - ed high; And, as thy glo - ry fills the sky, So let it be on earth display'd, Till thou art here as there o - bey'd.

6 5#6 8 7 6 7 #6 6 - 87

BATH. L. M.

Handel.

AIR.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vi - lest sin - ner may re - turn.

6 #6 6 6 8 4 8 6 9 6 7

LUTHER'S HYMN. L. M.

J. B. Luther.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: "In robes of judg - ment, lo! he comes! Shakes the wide earth, and cleaves the tombs; Be - fore him burns de -". The piano part includes fingerings: 8 7, 8, 6 6, 5 7.

In robes of judg - ment, lo! he comes! Shakes the wide earth, and cleaves the tombs; Be - fore him burns de -

Second system of the musical score. It continues the four-staff format. The lyrics are: "your - ing fire; The moun-tains melt, the seas re - tire! The moun-tains melt the seas re - tire!". The piano part includes fingerings: 6, 5, 6 6, 5 7, 4, 7.

your - ing fire; The moun-tains melt, the seas re - tire! The moun-tains melt the seas re - tire!

TRURO. L. M.

Dr. Burney.

141

Now to the Lord a no-ble song, A-wake, my soul, a-wake, my tongue; Ho-san-na to th'e-ter-nal name, And all his boundless love pro-claim.

3 8 6 7 6 4 6 3 3 4 6 4 6 9 8 6 7 7 4 6 3 6 5 6 - 4 7

SEASONS. L. M.

Biegel.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all a-round, And barren wilds thy praise declare, And vo-cal hills re-turn the sound.

7 6 3 7 7 6 # 6 6 6 7

Inst. or Voice.

Ye nations round the earth, re-joice Be-fore the Lord, your sov'-reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

AIR.

6 8 7 6 6 6 6 6 6

This musical score is for the hymn 'GREEN'S HUNDREDTH. L. M.' by Dr. Green. It is written in G major (one sharp) and 3/2 time. The score consists of four staves: a vocal melody in the first staff, a piano accompaniment in the second staff, a vocal melody in the third staff, and a piano accompaniment in the fourth staff. The lyrics are: 'Ye nations round the earth, re-joice Be-fore the Lord, your sov'-reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.' The tempo is marked 'AIR.' The key signature has one sharp (F#). The time signature is 3/2. The score includes various musical notations such as notes, rests, and bar lines. The piano accompaniment features a steady bass line with some harmonic support in the right hand.

EFFINGHAM. L. M.

At an-chor laid, re-mote from home, Toiling, I cry, sweet Spi-rit, come; Ce-les-tial breeze, no long-er stay, But swell my sails, and speed my way.

AIR.

6 6 6 6 6 6 6 6 6

This musical score is for the hymn 'EFFINGHAM. L. M.' It is written in G major (one sharp) and 3/2 time. The score consists of four staves: a vocal melody in the first staff, a piano accompaniment in the second staff, a vocal melody in the third staff, and a piano accompaniment in the fourth staff. The lyrics are: 'At an-chor laid, re-mote from home, Toiling, I cry, sweet Spi-rit, come; Ce-les-tial breeze, no long-er stay, But swell my sails, and speed my way.' The tempo is marked 'AIR.' The key signature has one sharp (F#). The time signature is 3/2. The score includes various musical notations such as notes, rests, and bar lines. The piano accompaniment features a steady bass line with some harmonic support in the right hand.

PARK STREET. L. M.

Venua.

143

Musical score for the first system of 'Park Street. L. M.' in G major, 4/4 time. It consists of four staves. The first staff is the vocal melody, marked 'Pla.' with a fermata. The second staff is the vocal accompaniment. The third staff is the piano accompaniment, marked 'AIR' with a fermata. The fourth staff is the piano accompaniment, marked '6 4 3 2 6 4 7 6 4 6 2 7 6 = 7 6'.

Hark! how the cho - ral song of heaven Swells full of peace and joy a - bove! Hark! how they strike their gold - en harps,

Musical score for the second system of 'Park Street. L. M.' in G major, 4/4 time. It consists of four staves. The first staff is the vocal melody, marked 'Cres.' with a fermata. The second staff is the vocal accompaniment. The third staff is the piano accompaniment, marked 'For.' with a fermata. The fourth staff is the piano accompaniment, marked '7 6 6 7 6 4 6 6 7'.

And raise the tune - ful notes of love, And raise the tune - ful notes of love.

GENERAL PRAISE TO GOD.

- di 1. My heart is fix'd on thee, my God,
Thy sacred truth I'll spread abroad;
My soul shall rest on thee alone,
And make thy loving-kindness known.
- cr 2. Awake, my glory—wake, my lyre,
To songs of praise my tongue inspire;
With morning's earliest dawn arise,
And swell your musick to the skies.
- di 3. With those who in thy grace abound,
I'll spread thy fame the earth around;
Till every land, with thankful voice,
Shall in thy holy name rejoice.

NEW SABBATH. L. M.

A - no - ther six days' work is done; A - no - ther Sab - bath is be - gun; Re - turn, my soul, en -

AIR.

joy thy rest; Im - prove the day thy God hath bless'd.

2. O that our thoughts and thanks may rise
As grateful incense to the skies;
And draw from heaven that sweet repose
Which none but he that feels it knows.
3. This heavenly calm within the breast,
Is the dear pledge of glorious rest,
Which for the church of God remains,—
The end of cares, the end of pains.
4. In holy duties let the day,
In holy pleasures pass away;
How sweet a Sabbath thus to spend,
In hope of one that ne'er shall end!

DANVERS. L. M.

145

Awake, my tongue, thy tribute bring To Him who gave thee power to sing; Praise him who is all praise above, The source of wis-dom and of love.

AIR.

7 8 7 6 5 6 # 6 8 7 6 5 6 6 - 4 3 2 6 6 2 7

ROCKINGHAM. L. M.

Thy praise, O God, shall tune the lyre, Thy love our joy-ful song in-spire; To thee our cordial thanks be paid, Our sure defence—our constant aid.

AIR.

7 6 7 7 6

1. We bless the Lord, the just, the good, Who fills our hearts with heav'nly food; Who pours his blessings from the skies, And loads our days with

6 7 3 6 8 2 6 6 3 8 2 7 3 6 7

rich sup - plies, And loads our days with rich sup-plies.

8 6 - - 8 7

2. He sends the sun his circuit round,
To cheer the fruits, to warm the ground;
He bids the clouds with plenteous rain
Refresh the thirsty earth again.
3. 'Tis to his care we owe our breath,
And all our near escapes from death:
Safety and health to God belong;
He heals the weak, and guards the strong.
4. He makes the saint and sinner prove
The common blessings of his love;
But the wide difference that remains
Is endless joy, or endless pains

HEBRON. L. M.

A. Mason.

147

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And eve-ry evening shall make known Some fresh me-mo-rial of his grace.

GERMAN AIR. L. M.

German.

Loud swell the pealing or-gan's notes, Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice, Join the full cho-rus of the sky.

148

ALFRETON. L. M.

W. Beestall.

Great God, whose u-ni-ver-sal sway, The known and unknown worlds o-bey; Now give the king-dom to thy Son, Ex-tend his pow-er, ex-alt his throne.

AIR.

4 6 6 4 7 4 3 5 7 6 4 8 7 6 6 4 3 3 2 3 6 4 5 7 6 5 4 8 7

WARD. L. M.

J. Mason.

There is a stream whose gentle flow Supplies the ci - ty of our God! Life, love, and joy still gliding through, And wat'-ring our di-vine a - bode.

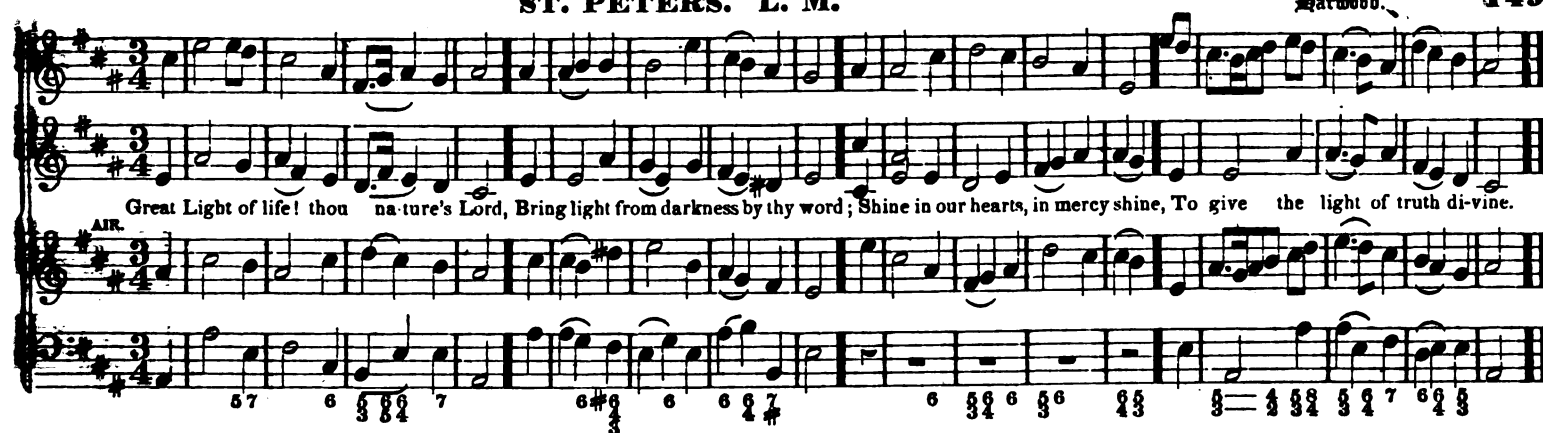
AIR.

7 6 6 3 2 6 6 4 3 7 6 6 4 3

ST. PETERS. L. M.

Harwood.

149



BREWER. L. M.



UXBRIDGE. L. M.

H. Mason.

At anchor laid, remote from home, Toiling, I cry, Sweet Spi-rit, come; Ce-lestial breeze, no longer stay, But swell my sails, and speed my way.

AIR.

6 4 3 6 4 3 4 7 6 6 4 3 6 6 4 3 7

TALLIS' EVENING HYMN. L. M.

Tallis.

Glo-ry to thee, my God, this night, For all the blessings of the light: Keep me, O keep me, King of kings, Beneath thine own Almighty wing.

AIR.

6 4 3 6 4 3 7 6 4 3 6 4 3 7 6 4 3 6 4 3 7 6 4 3 6 4 3 7

ANTIGUA. L. M.

151

1. The flowery spring, at God's com - mand, Per-fumes the air, and paints the land: The sum - mer rays with

The musical score consists of four staves. The first three staves are for instruments, likely piano and violin/viola, and the fourth staff is for the vocal line. The lyrics are written below the vocal staff.

The Harvest Song

vi - gour shine, To raise the corn and cheer the vine.

2. His hand in autumn richly pours,
Through all her coasts, redundant stores;
And winters, soften'd by his care,
No more the face of horror wear.
3. The changing seasons, months, and days
Demand successive songs of praise;
And be the cheerful homage paid,
With morning light, and evening shade.
4. And oh, may each harmonious tongue
In worlds unknown the praise prolong,
And in those brighter courts adore,
Where days and years revolve no more

HINGHAM. L. M.

153

Sweet is the day of sacred rest— No mor-tal care shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of so-lemn sound.

1 2 3 4 5 6 7 6 7 7 6 6 7

SALVATION. L. M.

Here, at thy cross, my dying God, I lay my soul be-neath thy love! Beneath the droppings of thy blood, Beneath the droppings of thy blood, Jesus—nor shall it ere remove.

Solo. Chorus.

154

JARMAN. L. M.

Jarman.

The God of my sal - vation lives; My no-ble life he will sus-tain; His word im-mor-tal vigour gives, Nor shall my glorious hopes be vain.

AIR.

6 6 7 6 6 6 6 7 6 6 6 7

GERMAN HYMN. L. M., or 7's.*

Diegel.

So fades the lovely blooming flow'r, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasures only bloom to die!

AIR.

6 6 6 or 7 6 6 6 or 7 6 6 6 or 7

* By omitting the first note of each line.

STONEFIELD. L. M.

155

al f 1. With glo - ry clad—with strength ar - ray'd, The Lord, that o'er all na - ture reigns, The world's foun - da - tions

AIR

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The melody is written in a soprano and alto register. The lyrics are written below the vocal staves. The piano part features a simple harmonic accompaniment with some fingerings indicated by numbers 7, 6, 7, 6, 6, 6, 7, 7, 6, 6.

firm - ly laid, And the vast fa - brick still sus - tains.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves. The lyrics continue below the vocal staves. The piano part continues with the same harmonic accompaniment, with fingerings indicated by numbers 6, 4, 6, 6, 6, 6, 7.

2. How surely 'stablish'd is thy throne!
Which shall no change or period see;
For thou, O Lord—and thou alone,
Art God, from all eternity.
3. The floods, O Lord, lift up their voice,
And toss their troubled waves on high;
But God above can still their noise,
And make the angry sea comply.
4. Through endless ages stands thy throne;
Thy promise, Lord, is ever sure;
The pure in heart—and they alone,
Shall find their hope of heaven secure.

PILESGROVE. L. M.

Awake, my soul, to hymns of praise, To God the song of tri - umph raise: Adorn'd with majesty di-vine, What pomp, what glory, Lord, are thine.

AIR.

Figured bass: 8 7 6 6 4 5 9 5 5 5 7 5 #6 6 8 4 7 6 4 6 4 5 5 5 6 4 5 7

KENT. L. M

Dr. Green.

The heav'ns de - clare thy glo-ry, Lord; In eve-ry star thy wis-dom shines: But, when our eyes be-hold thy word, We read thy name in fair-er lined.

AIR.

Figured bass: 6 7 6 6 4 6 6 6 6 6 6 6 6 5 7

STANLEY, or ASYLUM. L. M.

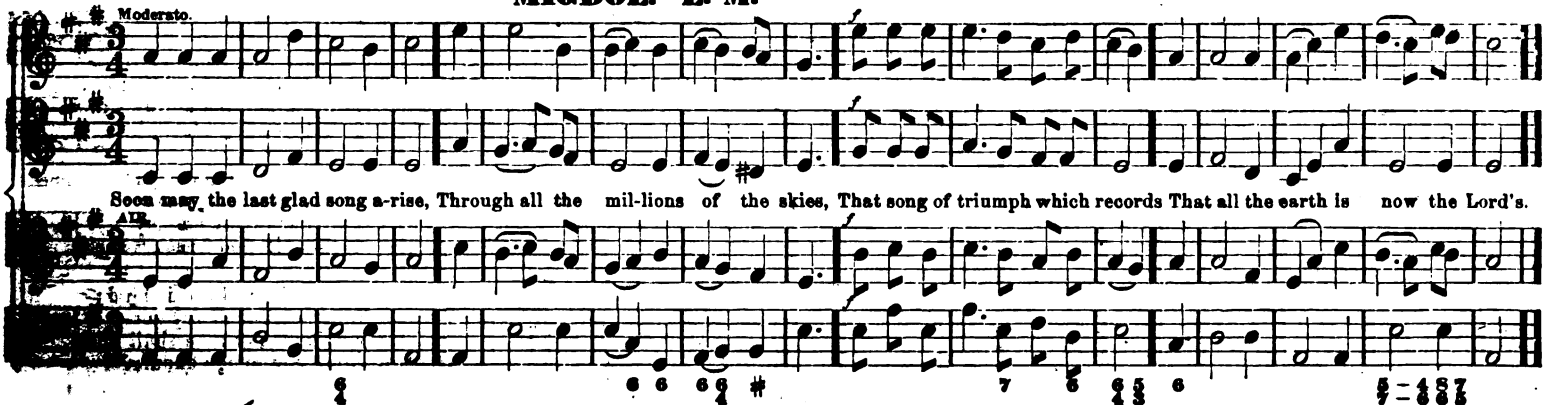
Stanley.

157



MIGDOL. L. M.

Moderato.



BIRKENHEAD. L. M.

J. E. Birkenhead.

al 1. Ye na-tions round the earth, re-joice Be-fore the Lord, your sov'-reign King; Serve him with cheer-ful heart and voice,

Voices or Inst

2. The Lord is God; 'tis he alone
Doth life, and breath, and being give;
We are his work, and not our own;
The sheep that on his pastures live.

3. Enter his gates with songs of joy,
With praises to his courts repair;
And make it your divine employ
To pay your thanks and honours there.

4. The Lord is good, the Lord is kind;
Great is his grace, his mercy sure;
And the whole race of man shall praise
His truth from age to age endure.

VAN HALL'S HYMN. L. M.

Van Hall.

159

1. O ren - der thanks to God a - bove, The foun-tain of e - ter - nal love; Whose mer - cy, firm thro' a - ges past

SOLO. TUTTI.
Has stood, and shall for - ev - er last, Has stood, and shall for ev - er last.

2. Wno can his mighty deeds express,
Not only vast—but numberless?
What mortal eloquence can raise
His tribute of immortal praise?

3. Extend to me that favour, Lord,
Thou to thy chosen dost afford;
When thou return'st to set them free,
Let thy salvation visit me.

4. O render thanks to God above,
The object of eternal love;
Whose mercy, firm through ages past
Has stood, and shall forever last.

Lord, when thou didst a-scend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

AIR.

4 6 4 2 7 6 6 4 6 6 4 6 4 3 2 2 6 4 8 7

GILGAL. L. M.

My dear Re-deem-er and my Lord, I read my du - ty in thy word; But in thy life the law ap - pears Drawn out in liv - ing cha-rac-ters.

AIR.

6 6 4 8 7 6 - 7 6 4 3 4 3 6 6 8 7

CHAMBERSBURG. L. M.

161

Give to our God im-mor-tal praise, Mer-cy and truth are all his ways, Give to the Lord of lords re-nown, The King of kings, with glory crown.

AIR.

7 5 2 7 2 6 6 6 7 6 6 6 6 6 6 6 7

SUCCOTH. L. M.

From the Boston Academy's Collection.

The Lord shall reign where'er the sun Does his suc-ces-sive journeys run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more.

AIR.

22

22

Unseen.

169

LOWELL. L. M.

Behold the rose of Sharon, here, The li - ly which the valleys bear; Behold the tree of life, that gives Re-freshing fruits and healing leaves.

AIR.

4 6 6 7 3 6 3 6 6 . 4 6 3 6 3 3 6 6 6 7 7

STERLING. L. M.

Ancient Chant.

O come, loud anthems let us sing, Loud thanks to our Al - migh - ty King; For we our voices high should raise, When our salvation's Rock we praise.

AIR.

5 5 5 2 5 6 3

CEPHAS. L. M. [DOUBLE.]

163

The spacious firm - a - ment on high, With all the blue, e - the - real sky, And spangled heav'ns, a shining frame, Their great O - ri - gi - nal proclaim.

The unweary'd sun, from day to day, Does his Cre - a - tor's power dis - play, And pub - lish - es to ev' - ry land The work of an al - migh - ty hand.

WINCHESTER. L. M.

SM. Luther.*

To God the great, the e-ver bless'd, Let songs of ho-nour be ad-dress'd; His mer-cy firm for e-ver stands, Give him the praise his love de-mands.

AIR.

* Generally ascribed to Dr. Croft.

MEINECKE, or MARYLAND. L. M.

C. Meinecke.

To Je-sus, our ex-alt-ed Lord, Thy name in heav'n and earth a-dored; Fain would our hearts and voices raise A cheer-ful song of sa-cred praise.

AIR.

TIMSBURY. L. M.

E. Smith.

Je - ho - vah reigns, enthroned on high; His robes are light and majes - ty! His glo - ry shines with beams so bright, No mor - tal can sus - tain the sight.

AIR.

ELLENTHORPE. L. M.

Minleg.

Say, how may earth and heav'n u - nite, And how shall man with an - gels join? What link harmonious may be found, Dis - cor - dant na - tures to com - bine?

AIR.

LUTON. L. M.

Bender.

167

With all my pow'rs of heart and tongue, I'll praise my Ma-ker in my song; Angels shall hear the notes I raise, Ap-prove the song, and join the praise.

Original.

MOUNT CARMEL. L. M.

Wm. B. B.

From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung Thro' ev - 'ry land, by ev-'ry tongue, Thro' ev'ry land, by ev' - ry tongue.

1. Lord, in thy great, thy glo - rious name, I place my hope, my on - ly trust; Save me from sor - row, guilt, and shame, Thou e - ver

AIR.

8 7 6 4 2 6 5 6

gra - cious, e - ver just, Thou e - ver gra - cious, e - ver just.

4 7 8 2 8 6 5 4 3 2 1

2. Thou art my rock—thy name alone
The fortress where my hopes retreat;
Oh make thy power and mercy known;
To safety guide my wandering feet.
3. Blest be the Lord—for ever blest,
Whose mercy bids my fear remove;
Those sacred walls, which guard my rest
Are his almighty power and love.
4. Ye humble souls, who seek his face,
Let sacred courage fill your heart;
Hope in the Lord—and trust his grace
And he will heavenly strength impart.

REST. L. M.

SM. 3. 3.

169

Tenderly.

Asleep in Je-sus! blessed sleep, From which none ever wakes to weep— A calm and un-dis-turb'd re-pose, Un-bro-ken by the last of foes.

6 5 7 3 2 6 4 1 7

WOODWORTH. L. M.

SM. 3. 3. Brabburg.
From The Mendelssohn Collection.

Flowing.

1. Dear Saviour, if these lambs should stray From thy secure en-clo-sure bound, And lured by worldly joys a - way, Among the thoughtless crowd be found;

2. Re-mem-ber still that they are thine, That thy dear sacred name they bear; Think that the seal of love di-vine, The sign of covenant grace they wear.

7 1 7 3 4 6 4

ROTHWELL. L. M.

Harmonized by E. Mason.

Awake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice and strike each string, And to the solemn organ sing, And to the so - lemn organ sing.

SIMEON. L. M.

Stanley

Now for a tune of lof - ty praise To great Je - hovah's e - qual Son, A - wake, my voice, in heav'nly lays, Tell the loud won - ders he has done.

AIR.

QUITO. L. M.

171

AIR.

Who is this stran-ger in dis-tress, That tra-vels thro' this wil-der-ness? Oppress'd with sor-row and with sin,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The melody is written in a simple, hymn-like style with many whole and half notes. The piano accompaniment features a steady bass line with some chords. Below the piano part, there are numbers indicating fingerings: 3, 6, 4, 6, 4, 3, 2, 3, 4, 3, 6, 3, 2, 3, 6, 4, 3, 2, 3, 6, 4, 3, 7.

SOLO. TUTT.

On her be-lov-ed Lord she leans, On her be-lov-ed Lord she leans.

SOLO. TUTT.

The second system of the musical score continues the melody and accompaniment. It includes markings for 'SOLO.' and 'TUTT.' (Tutti) for the vocal parts. The piano part continues with the same fingerings as the first system: 4, 6, 6, 4, 3.

HEAVEN SEEN BY FAITH.

1. As when the weary trav'ler gains
The height of some commanding hill,
His heart revives, if o'er the plains
He sees his home, though distant still:
2. So, when the Christian pilgrim views
By faith his mansion in the skies,
The sight his fainting strength renews,
And wings his speed to reach the prize.
3. The hope of heaven his spirit cheers;
No more he grieves for sorrows past;
Nor any future conflict fears,
So he may safe arrive at last.

179

BLENDON. L. M.

Gladini.

When God is nigh, my faith is strong; His arm is my al-migh-ty prop; Be glad, my heart, re-joice, my tongue, My dy-ing flesh shall rest in hope.

AIR.

3 6 3 6 3 6 6 4 6 # 7 # 6 8 7 6 6 3

BERLIN. L. M.

Hap-py the church, thou sa-cred place, The seat of thy Cre-a-tor's grace: Thine holy courts are his a-bode, Thou earth-ly pa-lace of our God.

8 4 8 4 7 # 5 4 5 6 6 6 7

FEDERAL STREET. L. M. (Or 6 lines, by repeating the first two lines.)

M. R. ©liber.

173

Adagio.

1. Thou great In-structer, lest I stray, O teach my er-ring feet thy way! Thy truth, with ever fresh de - light, Shall guide my doubtful steps aright.

AIR. *Cres.* *mf* *mp*

2. How oft my heart's af - fections yield, And wander o'er the world's wide field! My roving passions, Lord, reclaim; U - nite them all, to fear thy name.

1 5 6 7 7 5 7 6 7 6 5 6 5 6 7

BOWRING. L. M.

Gentle and connected.

How sweetly flow'd the gos-pel sound From lips of gen - tle-ness and grace, When list'ning thousands gather'd round, And joy and gladness fill'd the place!

AIR.

How sweetly flow'd the gos-pel sound From lips of gen - tle-ness and grace, When list'ning thousands gather'd round, And joy and gladness fill'd the place!

1 1 5 1 6 5 7

1. Je - sus shall reign wher - e'er the sun Doth his suc - ces - sive jour - neys run; His king - dom stretch from

AIR.

5 5 4 6 5 6 4 3 6 6 3 4 7 4 3 2 1

shore to shore, Till moon shall wax and wane no more.

6 — 4 3 6 4 #7

2. For him shall endless prayer be made,
And praises throng to crown his head;
His name, like sweet perfume, shall rise
With every morning sacrifice.
3. People and realms of every tongue
Dwell on his love with sweetest song;
And infant voices shall proclaim
Their early blessings on his name.
4. Blessings abound where'er he reigns,
The joyful prisoner bursts his chains;
The weary find eternal rest,
And all the sons of want are blest.
5. Let every creature rise and bring
Peculiar honours to our King:
Angels descend with songs again
And earth repeat the loud **Amen**.

RETREAT. L. M.

175

Tenderly.

From ev'-ry stormy wind that blows, From ev'ry swelling tide of woes, There is a calm, a sure re-treat, 'Tis found be-neath the mer-cy seat.

AIR.

CAREY. L. M.

W. Carey.

My God, my King, thy various praise, Shall fill the remnant of my days; Thy grace em-ploy my humble tongue, Till death and glo-ry raise the song.

AIR.

Second Treble, or Tenour.

43 2 2 2 6 4 3 6 # 6 6 - 2 2 7 6 3 2 2 5 6 6 7

HAMILTON. L. M.

Each

Mountains of Is - rael, rear on high Your sum-mits crown'd with verdure new; And spread your branches to the sky, Re-fulgent with ce-les-tial dew.

6 6 6 5 6# 6 5 6# 4 4 7# 6 6 6 6 6 6 6 6 6 6 4 3

BULKLEY. L. M.

This is the word of truth and love, Sent to the nations from a-bove; Je - ho-vah here resolves to show What his al - might - - y grace can do.

Union.

BERNARD. L. M.

S. Garman.

177

Happy the Church, thou sacred place, The seat of thy Cre-a-tor's grace; Thine holy courts are his a-bode, Thou earth-ly pa-lace of our God.

Original

DINTINGVALE. L. M.

Air by George Roberts, of Dintingvale, England.

He that hath made his ref-uge God, Shall find a most se-cure a-bode; Shall walk all day beneath his shade, And there 'at night shall rest his head.

MISSIONARY CHANT. L. M.

C): Scorer.

From the American Bary.

Ye Christian he-ros, go, pro-claim Sal-va-tion in Im-manuel's name; To dis-tant climes the tidings bear, And plant the rose of Sha-ron there.

AIR.

6 1 4 5 6 7

APPLETON. L. M.

Dr. Boyce.

Oh come, loud anthems let us sing, Loud thanks to our Al-migh-ty King! For we our voices high should raise, When our salvation's Rock we praise.

AIR.

6 5#6 8 87 4 6 - 4 6 - 4 8 87

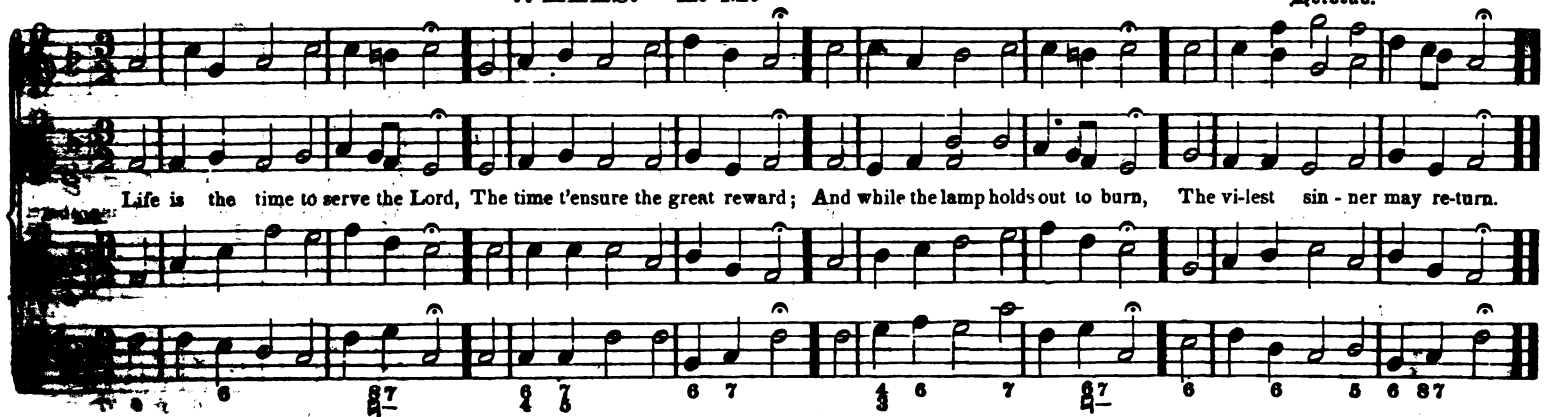
CYPRUS. L. M. [CHANT.]

179



WELLS. L. M.

Goldcrab.



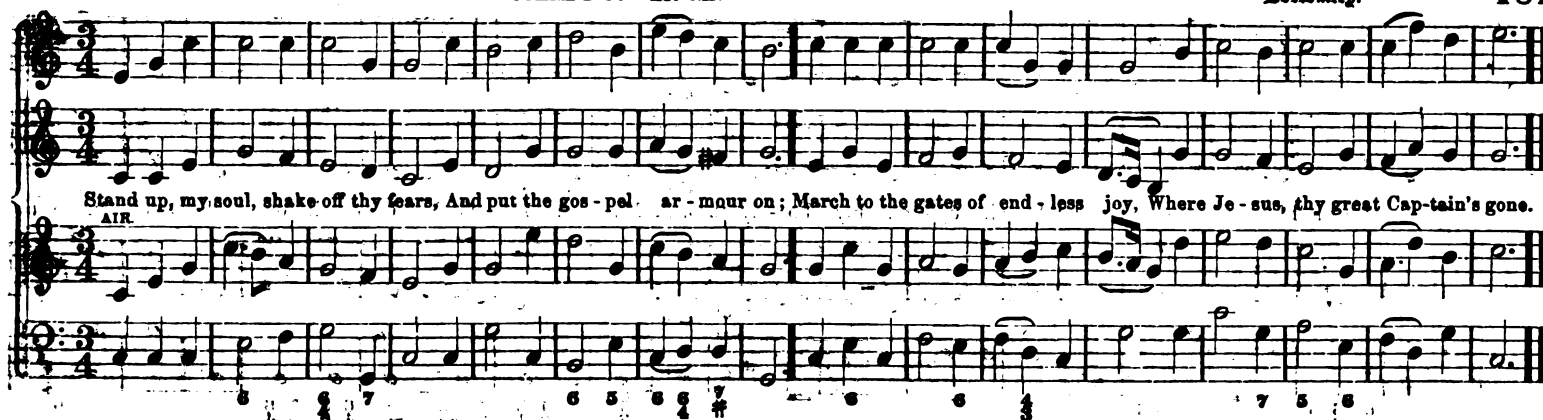
p What sin-ners va-lue I re-sign; Lord, 'tis enough that thou art mine; *cr* I shall be-hold thy bliss-ful face, And stand complete in right-eous-ness. This life's a dream, an emp-ty show, But you bright world to
AIR.

which I go, Hath joys sub-stan-tial and sin-cere: When shall I wake and find me there, When shall I wake and find me there.

SAMOS. L. M.

Bottomley.

181



PORTUGAL. L. M.

Thorley.



Thus saith the high and lof - ty One: "I sit up - on my ho - ly throne; My name is God, I dwell on high, Dwell in mine

AIR.

6 5 87 *Trill.* 5 4 3 2 1 2 3 4 5 6 5

own e - ter - ni - ty, Dwell in mine own e - ter - ni - ty."

5 4 3 2 1 2 3 4 5 6 5 4 3 2 1 2 3 4 5 6 5

PRAISE TO THE EXALTED REDEEMER.

- al f*
1. Shout, for the great Redeemer reigns,
Through distant lands his triumph spread;
Now, sinners, freed from Satan's chains,
Own him their Saviour and their Head.
 2. Oh may his conquests still increase;
Let every foe his power subdue!
While angels celebrate his praise,
Saints shall his growing glories show.
 3. Loud hallelujahs to the Lamb,
From all below and all above;
In lofty songs exalt his name,
In songs as lasting as his love.

ANVERN. L. M. (Or 6 lines, by repeating the first two lines.)

183

Slow, and in steady time.

Triumphant Zion! lift thy head From dust, and darkness, and the dead! Tho' humbled long, awake at length, And gird thee with thy Saviour's strength, And gird thee with, &c.

Ritard.

AIR.

Ritard.

6 6 6 7

WESTFIELD. L. M.

God in his earth-ly tem-ple lays Foun-da-tion for his heavenly praise; He likes the tents of Ja-cob well, But still in Zi-on loves to dwell.

Dim. *Cres.*

AIR.

6 7 5 4 - 4 # 7 6

al 2. No more fatigue, no more dis-tress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs, Which war-ble from im-mor-tal tongues, Which war-ble from im-mor-tal tongues.

al 1. Thine earthly Sabbaths, Lord, we love;
But there's a nobler rest above;
To that our longing souls aspire,
With cheerful hope, and strong desire.

al 1. Thine earthly Sabbaths, Lord, we love;
But there's a nobler rest above;
To that our longing souls aspire,
With cheerful hope, and strong desire.

3. No rude alarms of raging foes,
No cares to break the long repose;
No midnight shade, no clouded sun,
But sacred, high, eternal noon.

4. Thine earthly Sabbaths, Lord, we love;
But there's a nobler rest above;
To that our longing souls aspire,
With cheerful hope, and strong desire.

CHARLESTON. L. M.

R. Cook

185

From vo-cal air, and concave skies, Let wafted hal - le - lu - jahs sound; And let the sacred triumphs rise, Till vault-ed heav'n the notes rebound.

AIR.

Figured bass notation: 4 6 6 4 3 6 #6 6 #6 6 4 7 6 3 3 6 8 6 6 4 3 6 8 7 7

WILLIS. L. M.

Rejoice, ye shining worlds on high, Be-hold the king of glo-ry nigh, Who can this king of glo-ry be? The mighty Lord, the Saviour he.

AIR.

Figured bass notation: 6 8 5 7 6 4 7 6 6 8 7 8 7 4 3 8 4 7

BOLLAND. L. M.

How pleasant, how di-vine-ly fair, O Lord of hosts, thy dwellings are! With long desire my epi-rit saints To meet th' assemblies of thy saints, To meet th' assemblies of thy saints.

5 6 6 6 6 4 6 4 6 6 7 6 6 6 6 6 7

ST. GEORGE'S. L. M.

Stanley, or B. Harrison.

Re-tire, O sleep, from eve-ry eye! The ri-sing morning re-appears; The sun ascends the dap-pled sky, And drinks cre-a-tion's dewy tears.

SHOEL. L. M.

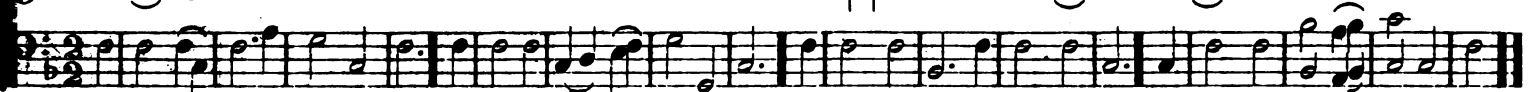
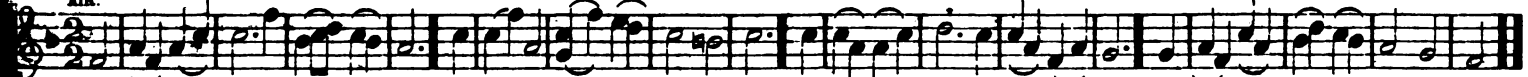
Shoel.

187



Now shall the trembling mourner come, And bind his sheaves, and bear them home; The voice, long broke with sighs, shall sing, Till heav'n with hallelujahs ring.

AIR.



6 87 46 66 4 4 4 66 4 7

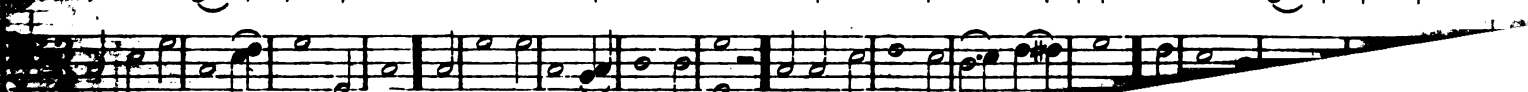
WARRINGTON. L. M.

Rev. M. Harrison.



Come hither, all ye wea-ry souls, Ye heavy la-den sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

AIR.



7 7 6 4 7 6 4 7 6 6 6

Be earth with all her scenes withdrawn, Let noise and va-ni-ty be-gone; In se-cret silence of the mind, My heav'n—and there my God I find!

AIR.

87 8 4 87 6 #6 3 3 3 8 6 4 # 7 6 #6 3 3 3 7 6 6 6 4 87

FOREST. L. M.

O that my load of sin were gone! O that I could at last sub-mit! At Je-sus' feet to lay it down! To lay my soul at Je-sus' feet.

AIR.

6 8 4 7 6 4 6 4 6 4 7

TRENTON. L. M.

Wm. Spald.

189

For thee, O God, our constant praise, In Zi-on waits, thy cho-sen seat; Our promised al-tars we will raise, And there our zealous vows complete.

AIR.

NEW-MARKET. L. M.

Dr. Wainwright.

Thy mercies, Lord, shall be my song; My song on thee shall ever dwell: To ages yet un-born, my tongue, Thy never failing truth shall tell.

AIR.

1. Praise ye the Lord—let praise em - ploy, In his own courts, your songs of joy; The spacious fir - mament a - round, Shall e - cho

AIR.

Unison.

T. S. 4 3 6 4 3 6 6 4 5 # 7 # 7 4 3 T. S.

For.

back the joy - ful sound, Shall e - cho back the joy - ful sound.

6 6 7

2. Recount his works in strains divine,
His wondrous works, how bright they shine!
Praise him for all his mighty deeds,
Whose greatness all your praise exceeds.

3. Awake the trumpet's gladsome sound,
To spread your sacred pleasure round;
Awake each tongue—and strike each string,
In lofty strains his glory sing.

f 4. Let all, whom life and breath inspire,
Attend, and join the blissful choir;
But chiefly ye, who know his word,
Adore, and love, and praise the Lord!

DRESDEN. L. M. [DOUBLE.]

German.

191

He dies, the friend of sin - ners dies: Lo, Sa - lem's daughters weep a - round, } Come, saints, and drop a tear or two,
 A so - lemn darkness veils the skies! A sud - den trembling shakes the ground.

AIR.

1 3 6 6 4 7 3 4 3 4 3 5 7

For him who groan'd be - neath your load; He shed a thou - sand drops for you, A thou - sand drops of rich - er blood.

3 4 3 4 8 7 2 3 6 6 6 7

BROOKFIELD. L. M.

Billings

di 1. Show pi - ty, Lord; O Lord, for - give; Let a re - pent - ing re - bel live; Are not thy mer - cies

large and free? May not a sin - ner trust in thee?

2. My crimes are great, but don't surpass
The power and glory of thy grace;
Great God, thy nature hath no bound,
So let thy pardoning love be found.

3. My lips with shame my sins confess,
Against thy law, against thy grace;
Lord, should thy judgments grow severe,
I am condemn'd, but thou art clear.

4. Yet save a trembling sinner, Lord,
Whose hope, still hovering round thy word,
Would light on some sweet promise there,
Some sure support against despair.

WILTSHIRE. L. M. [Minor Mode.]

193

Tenour, or Second Treble—ad lib.

Tenour.

1. O God of grace and righteousness, Hear thou my voice when I complain; Thou hast en - larged me in dis - tress, Bow down thy gracious ear again.

AIR.

2. What tho' the tho'tless ma-ny say, " Who will bestow some earthly good ?" But, Lord, thy light and love we pray; Our souls desire this heav'nly food.

6 # 6 6 6 7 # # 6 # 6 6 # # 6 # 6 6 6 7

WILTSHIRE. L. M. [Major Mode.]

Tenour, or Second Treble—ad lib.

Tenour

3. Then shall our cheerful hearts rejoice, At grace divine and love so great; Nor will we change our hap - py lot, For all their wealth and robes of state.

AIR.

6 6 6 7 6 # 6 6 7 6 6 7

BAIN. L. M.

Allegro

Now be my heart inspired to sing The glories of my Saviour King; He comes with blessings from a - bove, And wins the na-tions to his love!

AIR.

Unison.

WINDHAM. L. M.

Messa.

Now let our mournful songs re-cord The dy-ing sorrows of our Lord; When he complain'd in tears and blood, As one for-sa-ken of his God.

AIR.

ARMLEY. L. M.

உ. குழந்தைகள்

195

1. Je - sus, thy face I long to see, That love - ly face once marr'd for me; In which, with lus - tre

all di - vine, A thou - sand peer - less beau - ties shine.

2. The transient visits of thy grace
Make earth itself a pleasant place ;
And heav'n would be no heav'n to me,
If I were parted, Lord, from thee.
3. To thee my fainting spirit flies,
To thee my warm affections rise ;
For thee alone, I sigh and mourn,
And anxious wait thy kind return.
4. One smile of thine, my heart can cheer ;
Prisons delight, if thou art there ;
In thine embrace I'll yield my breath,
And triumph in the pangs of death.

KINGSTON. L. M.

Arranged from a European Tune.

With firmness and dignity.

God from his cloudy cistern pours On the parch'd earth enriching show'rs; The grove, the garden, and the field, The grove, the garden, and the field A thousand joyful blessings yield.

6 6 4 5 5 4 6 6 # 6 7 6 5 4 7

BURTON. L. M.

In chanting style.

Thine earthly Sabbaths, Lord, we love, But there's a nobler rest above; To that our longing souls aspire, With ardent love and strong desire.

6 4 7

* Let the Soprano take the Tenor, and the Tenor the Soprano, the first time this line is sung. The last time, let the parts revert back to their legitimate places, singing the small notes if the repeat is used.

VICTORY. L. M.

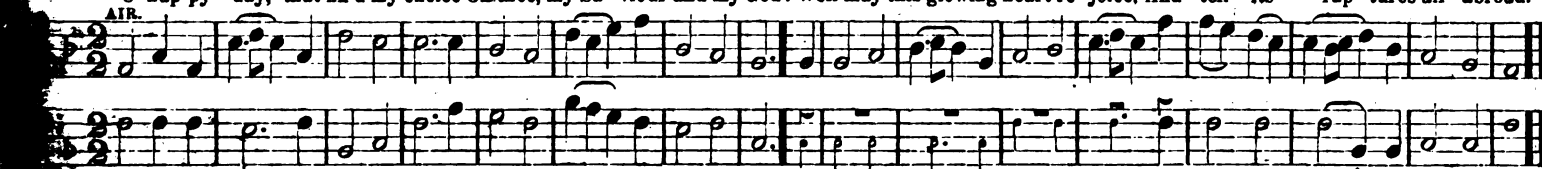
M.

197



O hap-py day, that fix'd my choice On thee, my Sa-viour and my God! Well may this glowing heart re-joice, And tell its rap-tures all abroad.

AIR.

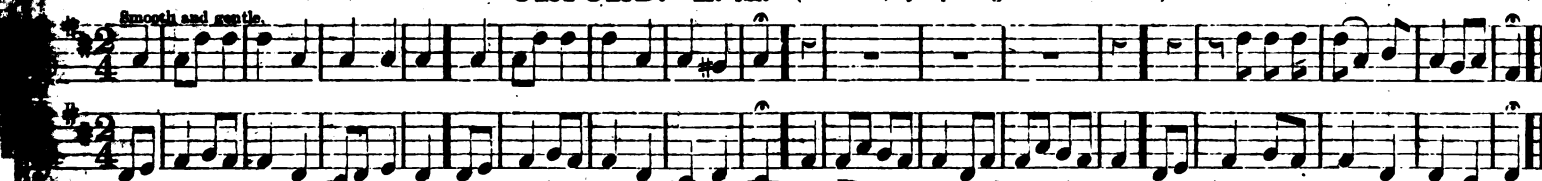


6 3 6 3 5 1 7 3 1 3 3 3 3 3 3 3 6 2 8 7

ORFORD. L. M. (Or 6 lines, by repeating the first two lines.)

From The Choir.

Smooth and gentle.



When to his temple God descends, He holds communion with his friends; His grace and glo-ry there displays, And shines with bright, but friendly rays.

AIR.



2 3 3 3 7 2 3 1 7

POLAND. L. M.

Stanley.

Show pi-ty, Lord, O Lord, for-give, Let a re-pent-ing re-bel live; Are not thy mer-cies large and free? May not a sin-ner trust in thee?

AIR.

ACCOMACK. L. M.

Rev. H. B. Ware.

Stay, thou in-sult-ed Spi-rit, stay! Tho' I have done thee such de-spite; Cast not the sin-ner quite a-way, Nor take thine e-ver-last-ing flight.

AIR.

LIMEHOUSE. L. M.

Russell

199

O save a trem-bling sin - ner, Lord, Whose hope still hov'-ring round thy word, Would light on some sweet

RETURNING TO CHRIST.

- af* 1. Ah! wretched, vile, ungrateful heart,
That can from Jesus thus depart;
Thus fond of trifles, vainly rove,
Forgetful of a Saviour's love.
2. Dear Lord, to thee I now return,
And at thy feet repenting mourn,
Here let me view thy pardoning love,
And never from thy sight remove.
3. Oh, let thy love with sweet controul,
Bind every passion of my soul;
Bid every vain desire depart,
And dwell forever in my heart.

pro - mise there, Some sure sup - port a - gainst de - spair.

KINGSBRIDGE. L. M.

Shall life re - vi - sit dy - ing worms, And spread the joy - ful in - sect's wings? And O, shall man

AIR.

6 8 7 # 2 7 8 2 3 8 8 2 # 7 2

wake no more, To see thy face, thy praise to sing!

6 8 2 #

COLDNESS AND INCONSTANCY LAMENTING

1. Dear Jesus, when, when shall it be,
That I no more shall break with thee?
When will this war of passion cease,
And I enjoy a lasting peace?
2. Here I repent, and sin again;
Sometimes revive, sometimes am slain;
Slain with the same malignant dart,
Which, oh! too often wounds thy heart.
3. When, gracious Lord, when shall it be,
That I shall find my all in thee—
The fullness of thy promise prove,
And feast on thine eternal love?

MORNING HYMN. L. M. SIX LINES.

Costello.

201

Pls.

Soon as the morn sa - lutes your eyes, And from sweet sleep re - fresh'd you rise; Think on the Au - thor of the light,

7 4 5 4 6 6 8 7 3 4 6 4 9 4 7 9 5

For.

And praise him for that glo - rious sight; His mer - cy in - fi - nite im - plore, His good - ness in - fi - nite a - dore.

27 4 5 4 6 6 8 7 3 4 6 4 9 4 7 9 5

CREATION.

A. M. SIX LINES.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-deem-er's name be
eye - ry tongue: Let the Re-deem-er's name be sung, Thro' eye - ry land, by eye - ry

TURN.

SOLO.

SOLO.

EUTAW. L. M. SIX LINES.

203

AIR.

When gath'ring clouds around I view, And days are dark, and friends are few, On him I lean, who not in vain, Ex - pe - rienced eve - ry

TENOUR—ad lib.

hu - man pain: He sees my wants, al - lays my fears, And counts and treasures up my tears, And counts and trea - sures up my tears.

The musical score is written for a vocal part (Tenour) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/2. The vocal line is marked 'TENOUR—ad lib.' and the piano part includes numerical figures for the left hand.

Figures for the piano part:

8 3 6 3 6 6 3 # 7 6 4 4 7 3 3 # 4 6 # 6 3 # 6 3 6

Figures for the piano part (bottom):

3 # 6 6 3 6 6 # 6 4 3 6 4 3 6 7 3 3 6 3 8 7

BROADMEAD. L. M. Six Lines.

Spool.

My soul the great Cre - a - tor praise, When clothed in his ce - les - tial rays, He in full ma - jes - ty ap - pears,

And like a robe his glo-ry wears: Great is the Lord,—what tongue can frame An e - qual ho - nou. to his name

BRIGHTON. L. M. SIX LINES

205

Call me a - way from flesh and sense,—One sov'-reign word can draw me thence; I would o - bey the voice di - vine,

AIR.

And all in - fe - riour joys re - sign: I would o - bey the voice di - vine, And all in - fe - riour joys re - sign.

Figures for piano accompaniment: 4 7 6 5 3 2 6 7 8 5 7 5 2 3 2 5 6 6 4 4 7 5 5 8 7 6 5 6 8 6 4 6 7

ZION. L. M. Six Lines.*

A page of musical notation for the hymn "Zion, L. M. Six Lines." The page contains five staves of music, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked "L. M." (Lento Moderato). The lyrics are written below the staves, with some words hyphenated across lines. The music is written in a simple, clear style, typical of hymn books. The page is tilted slightly to the right.

How sweet thy dwell-ings, Lord, how fair, What peace, what bliss in-ha-bit there; With ar-dent hope, with strong de-sire

AIR. I burn to tread thy courts, and thee, My God, the li-ving God to see.

see as-pire;

EATON. L. M. SIX LINES.

Ծանոթ.

207

A - wake, our souls, — a - way, our fears, Let eve - ry trem - bling thought be - gone! A - wake, and run the hea - venly race, SOLO.

The image shows a page from a musical score for the hymn "The Song of the Pilgrims." It features four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves. The score includes a "TUTTI" marking and a key signature of one flat (B-flat). The lyrics are: "And put a cheer-ful cou- rage on! A- wake, and run the heavenly race, And put a cheer- ful cou- rage on!"

TUTTI

And put a cheer-ful cou- rage on! A- wake, and run the heavenly race, And put a cheer- ful cou- rage on!

TUTTI

1. When streaming from the east - ern skies, The morn - ing light sa - lutes' my eyes, di O Sun of Righteous - ness di - vine,

di 2. As eve - ry day thy mer - cy spares, Will bring its tri - als and its cares; O, Sa - viour, till my life shall end,

AIR.

3. And, at my life's ast set - ting sun, My conflicts o'er, my la - bours done, Je - sus, thy hea - venly ra - diance shed,

On me with beams of mer - cy shine; O chase the clouds of sin a - way, And turn my dark - ness in - to day.

Be thou my coun - sel - lor and friend; Teach me thy pre - cepts, all di - vine; And be thy pure ex - am - ple mine.

To cheer and bless my dy - ing bed; And from the gloom my spi - rit raise, To see thy face, and sing thy praise.

6 6 3 4 7 4 3 4 3 4 3 6 6 3 4 7 4 3

6 # 6 5 -- 6 4 6 4 6 4 6 4 6 5 6 7 7

ASTORIA. L. M. (Or 6 lines, by repeating the first two lines.)

From an English Tune.

209

Bold and energetic.

Musical score for the first system of the hymn. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody is marked with a 'B' for bold and a 'T' for tenor. The lyrics are: 'Praise ye the Lord! My heart shall join In work so plea-sant, so di-vine: My days of'.

Praise ye the Lord! My heart shall join In work so plea-sant, so di-vine: My days of

6 1 3 # 3 4 5 6 5 1 7 # 6 1 7 Unison.

Verse. *Chorus.*

Musical score for the second system of the hymn. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody is marked with a 'B' for bold and a 'T' for tenor. The lyrics are: 'praise shall ne'er be past, While life and thought and be-ing last, While life and thought and be-ing last.'.

praise shall ne'er be past, While life and thought and be-ing last, While life and thought and be-ing last.

5 3 3 3 4 3 6 1 7

210

PANAMA. L. M. (Or 6 lines, by repeating the first two lines.)

Verse, Declamando. Chorus.

Give to our God im-mor-tal praise; Mercy and truth are all his ways; Wonders of grace to God be-long, Re-peat his mer-cies in your song.

AIR

OLIVET. L. M.

With great gentleness and delicacy.

Soft be the gently breathing notes That sing the Sa-viour's dy-ing love; Soft as the evening se-phyr floats; And soft as tune-ful lyres a-bove.

AIR

FAIRMOUNT. L. M.

Geo. Kingsley.

911

With dignity.

Solo, Duet.

From David's Harp.

Great God, whose u-ni-ver-sal sway The known and unknown worlds obey, Now give the kingdom to thy Son, Extend his power, exalt his throne, Extend his power, exalt his throne.

1 6 7 6 # 6 6 4 3 7

ANTORN. L. M.

Beethoven.

From Mass in C.

Rehearsal.

Al-might-y Sovereign of the skies, To thee let songs of gladness rise, Each heart its grateful tribute bring, And ev'ry voice thy goodness sing, And ev'ry voice thy goodness sing.

ZEPHYR. L. M.

REV. B. B.

And. Cant.

Je-sus can make a dy-ing bed Feel soft as dow-ny pil-lows are, While on his breast I lean my head, And breathe my life out sweetly there.

AIR. P.

PARADISE. L. M.

With fervor. *Quartet.* *Chorus.*

Far from my thoughts, vain world, be gone, Let my religious hours a-lone; Fain would my eyes my Sa-viour see, I wait a vi-sit, Lord, from

AIR.

WALNUT HILL. L. M.

E. Mohr, Jr. 213

Sweet is the work, my God, my King, To praise thy name, give thanks and sing: To show thy love by morn-ing light, And talk of all thy truth by night.

AIR.

43 34 34343 33 45 43 4 2 6 464 6 43 7

COMMUNION. L. M.

At thy command, our dearest Lord, Here we at-tend thy dy-ing feast; Thy love has spread the sacred board, To feed the faith of ev'-ry guest.

With gentleness...

AIR.

56 7 6 6 7 34 7 6 6 47 47

EUXINE. L. M. (DOUBLE)

From the Manhattan Collection.

215

Not to set.

Thou on - ly Sove-reign of my heart, My re-fuge, my al-migh-ty friend, And can my soul from thee de-part, On whom a - lone my hopes de-pend?

6 6 7 6 6 7 6 6 7 6 6 7

Whith-er, ah! whith-er shall I go, A wretched wanderer from my Lord? Can this dark world of sin and wo One glimpse of hap - pi - ness af - ford?

6 6 7 6 6 7 6 6 7 6 6 7

Ho! ev'-ry one that thirsts; draw nigh; 'Tis God invites this fall-en race; Mer-cy and free sal-va-tion buy; Buy wine, and milk, and gos-pel gra-

Ss & 4.

EFFEN. L. M. Ss & 4.

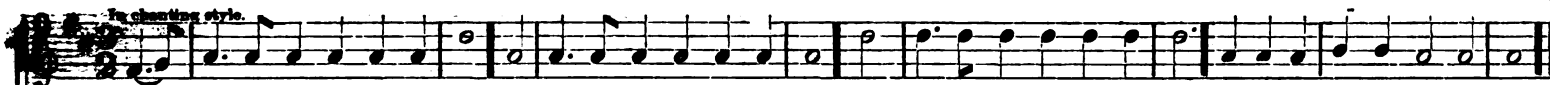
Swiss Air.

There is a calm for those who weep, A rest for wea-ry pilgrims found, They softly lie, and sweetly sleep; Low in the ground, Low in the ground.

PHILHARMONIC. L. M.

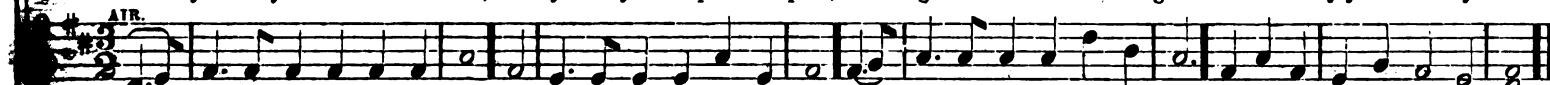
217

In chanting style.



From year to year in love we meet, From year to year in peace we part; The tongues of thousands uttering sweet The bosom joy of ev-ry heart.

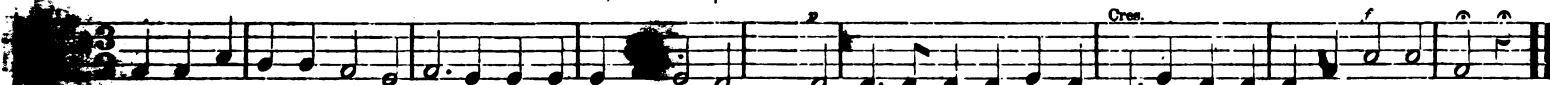
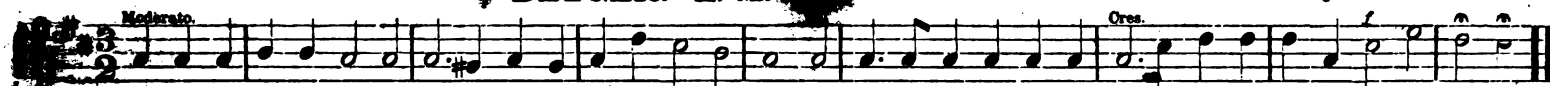
AIR.



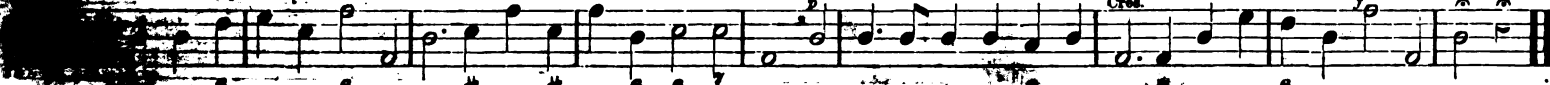
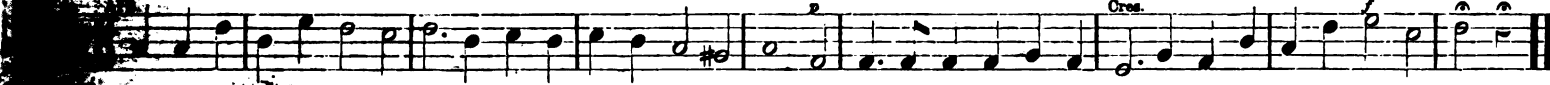
DEYGER. L. M.

L. Mason.

Moderato.



To God our voi-ces let us raise, And loudly chant the joy-ful strain; That rock of strength, O let us praise, Whence free sal-vation we ob-tain.



1. Zi-on, awake! thy strength renew, Put on thy robes of beauteous hue; Church of our God, arise and shine, Bright with the beams of truth divine. 2. Soon shall thy radiance stream afar.

AIR.

Figured bass notation: 3 4 5 4 5 7 4 5 6 4 = # 7 5 # 4 3 4 = 7 -

Coda.

Meno.

Wide as the heathen na-tions are, Gentiles and kings thy light shall view: All shall admire and love thee too—

All shall ad - - mire and love thee

All shall admire and love thee

Figured bass notation: 4 3 4 5 4 - 4 5 All shall ad - mire and love thee too

SOCHO. L. M.

219

How bless'd the sacred tie, that binds In sweet communion kindred minds! How swift the heav'nly course they run, Whose hearts, whose faith, whose hopes are one!

QUEBEC. L. M.

Whom my soul admires above All earthly joy and earthly love, Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow, Where do thy sweetest pastures grow.

7 3 4 6 5 6 4 3 7 3 3 4 2 3 - 3 3 4 4 3 7 6 3 2

SORON. L. M.

Verse. **Chorus.**

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morn-ing light, And talk of all thy truth by night.

AIR. **Cres.**

4 3 3 4 3 3 6 4 3 4 3 3 6 5 6 6 6 7 3 3 4 3 3 6 4 3

RUSSIA. L. M.

Continental Tune.

Firm, but not too loud.

How long my soul thine absence mourn, And still despair of thy return?

How long, O Lord, shall I complain, Like one that seeks his God in vain? How long my soul thine ab - sence mourn, And still despair of thy return?

How long, O Lord, shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, How long my soul thine absence mourn, And still despair of thy return?

Firm, but not too loud.

EVON. L. M.

321

Mezzo.

Praise ye the Lord! My heart shall join *Cres.* In work so pleas - ant, so di - vine; *mp* My days of

AIR.

Unison.

6 4 3 # 6 6 6 4 #

Verse.

Chorus.

praise shall ne'er be past, While life and thought and be - ing last, While life and thought and be - ing last.

7 6 5 # 4 6 4 3 4 6 4 3

ANES. L. M.

From a dirge.

God, in his earthly temple, lays Foun-da-tion for his heav'nly praise; He likes the tents of Ja-cob well, But still in Zi-on loves to dwell.

AIR.

HIDING PLACE. L. M.

1. Hail! sov'reign love, that first began The scheme to rescue fall-en man: Hail! matchless, free, e-ter-nal grace, That gave my soul a hid-ing place.

2. Against the God that built the sky, I fought with hands uplifted high— Despised the mansions of his grace, Too proud to seek a hid-ing place.

3. But lo! a heav'nly voice I heard, And mercy's angel soon ap-pear'd; Who led me on a pleas-ing pace To Je-sus Christ, my hid-ing place.

AIR.

DANVERS PLAINS. L. M.

Chorus from Earth. 223

In shouting style, and with spirit.

To end soft, or repeat last line.

1. Let Si-on praise the mighty God, And make his honors known abroad; For sweet the joy our songs to raise, And glorious is the work of praise.

AIR.

2. Our children live secure and blest; Our shores have peace, our cities rest; He feeds our sons with finest wheat, And adds his blessings to their meat.

6 6 4 7 6 4 7 6 7 6 4 7 4 7

STONINGTON. L. M.

Butter.

Pole. action.

This life's a dream, an emp-ty show, But the bright world to which I go Hsth joys sub-stan-tial and sin-cere; When shall I wake and find me there?

GREENWICH. L. M.

Not too holsterna.

1. Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked placed on high, In pride and robes of hon - or shine!

AIR.

6 7 7 7 8 6 4 6 # 6 7 4 6 6 7 #

2. But O their end, their dreadful end! Thy sanc-tu-a-ry taught me so: On slippery rocks I see them stand, And fe - ry bil - lows roll be - low.

2. But O their end, their dreadful end! Thy sanc-tu-a-ry taught me so: On slippery rocks I see them stand, And fe - ry bil - lows roll be - low.

2. But O their end, their dreadful end! Thy sanc - tu - a - - ry taught me so:

6 4 6 6 # 4 6 6 #

BERWICK. L. M.

335

Andante

Great God, at-tend while Zi-on sings The joy that from thy presence springs; To spend one day with thee on earth,

AIR.

6 6 1 7 #5 6 7 4 3 3 7 1 7 2 5 4 5

Ex-ceeds a thou-sand days of mirth, To spend one day with thee on earth, Ex-ceeds a thou-sand days of mirth.

6 6 7 6 1 6 1 6 6 1 7

GRATITUDE. L. M.

4/4

Ardent and glowing.

Solo.

A - wake, my soul, in joy - ful lays, And sing thy great Re - deem - er's praise, He just - ly claims a song from thee;

ATR.

The first system of the musical score is written for four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It begins with the tempo marking 'Ardent and glowing.' and ends with a 'Solo.' marking. The second staff is a piano accompaniment line, also in treble clef with a key signature of one sharp. The third staff is another vocal line, marked 'ATR.' (Alto). The fourth staff is a piano accompaniment line in bass clef with a key signature of one sharp. The lyrics 'A - wake, my soul, in joy - ful lays, And sing thy great Re - deem - er's praise, He just - ly claims a song from thee;' are written below the vocal staves. The system concludes with a double bar line.

Chorus.

His lov - ing kind - ness, oh how free! His lov - ing kind - ness, oh how free, His lov - ing kind - ness, oh how free!

The second system of the musical score continues the composition. It features four staves. The top staff is a vocal line in treble clef with a key signature of one sharp, marked 'Chorus.' The second staff is a piano accompaniment line in treble clef with a key signature of one sharp. The third staff is another vocal line in treble clef with a key signature of one sharp. The fourth staff is a piano accompaniment line in bass clef with a key signature of one sharp. The lyrics 'His lov - ing kind - ness, oh how free! His lov - ing kind - ness, oh how free, His lov - ing kind - ness, oh how free!' are written below the vocal staves. The system concludes with a double bar line.

INVITATION. L. M.

Rimball.

227

Sublited, but not too fast.

Come, my belov-ed, haste a-way, Cut short the hours of thy delay, Fly like a youthful hart or roe, O - ver the hills where spices grow, Fly like a youthful, Fly like a youthful

AIR.

Fly like a youthful hart or roe, O ver the hills where spices grow, O-ver the hills where spi- ces grow.

or roe, O-ver the hills where spices grow, O ver the hills where spices grow, O-ver the hills where spi- ces grow.

O-ver the hills where spi- ces grow, O - ver the hills where spi- ces grow, O- ver the hills where spi- ces grow.

STAR OF BETHLEHEM. L. M. (DOUBLE.)

Scott's Melody.

When, marshall'd on the night-ly plain, A glitt'ring host be - stud the sky, One star a-lone of all the train Can fix the sin-ner's wand'ring eye.

AIR.

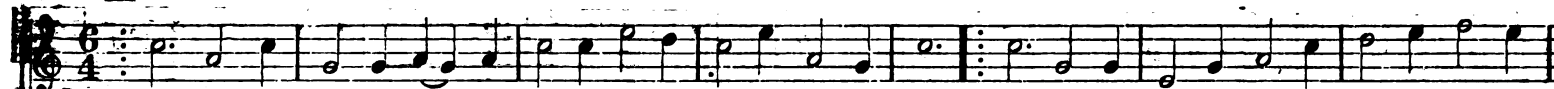
Hark! hark! to God the chorus breaks From ev'ry host, from ev'ry gem; But one alone the Saviour speaks, It is the Star of Beth-lehem, Beth-lehem.

The musical score is written for voice and piano. It consists of two systems of four staves each. The first system contains the first line of the song, and the second system contains the second line. The lyrics are written below the vocal staves. The piano accompaniment is written on the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo).

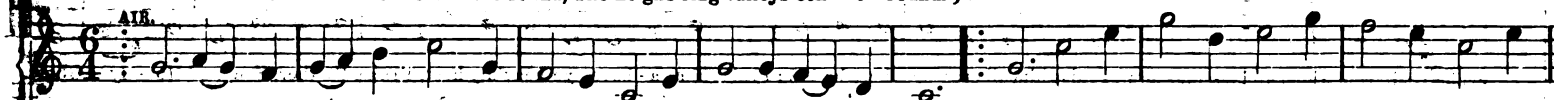
* The ending marked ** may be substituted for the first. However, the old Scottish termination of the Air has been retained as *.

THE TURTLE DOVE. L. M. D.

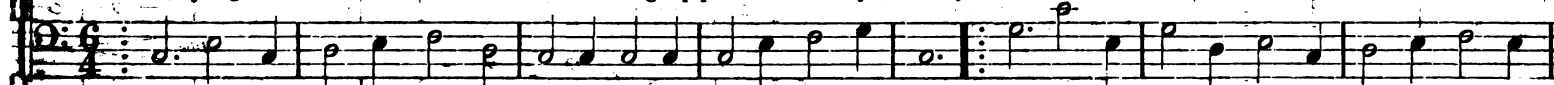
229



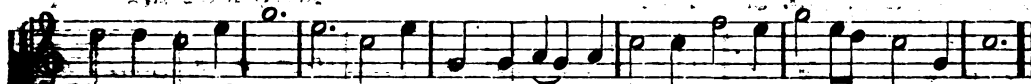
1. Hark! don't you hear the tur - tle dove? The to - ken of re - deem - ing love! } O Zi - on, hear the tur - tle dove, The to - ken
From hill to hill we hear the sound, The neighb'ring valleys ech - o round.



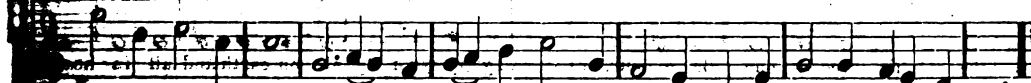
2. The win - ter's past, the pain is o'er, We feel the chill - ing winds no more; } On Zi - on's mount the watchmen cry: "The re - sur -
The spring is come, how sweet the view! All things ap - pear di - vine - ly new.



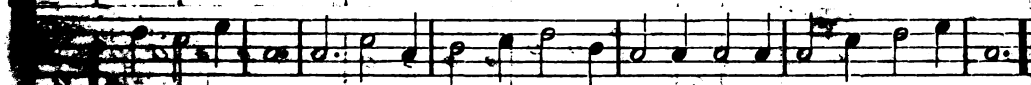
3. The tram - pet sounds, both far - and nigh, O sin - ners, turn! why will ye die? } These are the days that were fore - told, In an - cient
How can you spurn the gos - pel charms? Enlist with Christ, gird on your arms.



of your Saviour's love! She comes, the des - ert land to cheer, And welcome in the ju - bil year.



Re - p'ntion's drawing high: Be - hold! the na - tions from abroad Are flocking to the mount of God."



These, by prophe - ts old: They longed to see this glorious light, But all have died without the sight.

4. The latter days on us have come,
And fugitives are flocking home;
Behold them crowd the gospel road,
All flocking to the mount of God!
O, yes! and I will join that band,
Now, here's my heart, and here's my hand;
With Satan's bands no more I'll be,
But fight for Christ and liberty.
5. His banner soon will be unfurl'd,
And he will come to judge the world;
On Zion's mountain we shall stand,
In Canaan's fair, celestial land.
When sun and moon shall darken'd be,
And flames consume the land and sea;
When worlds on worlds together blaze,
We'll shout, and loud hosannas raise.

DOXOLOGY, No. 1. L. M.

Joseph Grigg, of Alexandria.

Praise God, from whom all blessings flow; Praise him all creatures here be-low: Praise him a - bove, ye heav'nly host, Praise Fa - ther, Son, and Ho - ly Ghost.

DOXOLOGY, No. 2. L. M.

M.S. of Rev. J. H. S.

To God the Fa - ther, God the Son, And God the Spi - rit, three in one, Be honour, praise, and glory giv'n, By all on earth and all in hea - ven.

NEWCOURT. L. P. M.

22. 33. 110

931

Great God! the heaven's well order'd frame De-clares the glo - ry of thy name; There thy rich works of won - der shine:

AIR.

6 3 3 3 6 4 3 6 5 4 3 4 3 3 3 4 7

Tenour—ad lib

SOLO. TUTTL

A thou - sand star - ry beau - ties there, 'A thousand radiant marks ap - pear, Of boundless power and skill di - vine.

SOLO. TUTTL

7 6 7 6 5 4 6 8 7

HALLOWELL. L. P. M.

1. I'll praise my Ma - ker with my breath, And when my voice is lost in death, Praise shall employ my no - bler pow'rs; My days of praise shall ne'er be

AIR.

6 7 8 6 6 4 7 6 7

past While life and thought and be - ing last, Or im - mor - tal - i - ty en - dures.

7 6 4 7

2. How blest the man whose hopes rely
On Israel's God—he made the sky
And earth and seas, with all their train;
His truth for ever stands secure;
He saves the oppress'd—he feeds the poor;
And none shall find his promise vain.

8. I'll praise him, while he lends me breath;
And when my voice is lost in death,
Praise shall employ my nobler powers;
My days of praise shall ne'er be past,
While life and thought and being last,
Or immortality endures.

ST. PAUL'S. L. P. M.

Dr. Arnold

233

Ye that de-light to serve the Lord, The honours of his name re-cord; His sa-cred name for-ev-er bless: Where-

e'er the cir-cling sun dis-plays His ri-sing beams or set-ting rays, Let land and sea his pow'r confess, Let land and sea his pow'r con-fess.

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2. The lyrics are: "I'll praise my Ma-ker with my breath, And when my voice is lost in death, Praise shall em-ploy my nobler pow'rs:"

I'll praise my Ma-ker with my breath, And when my voice is lost in death, Praise shall em-ploy my nobler pow'rs:

Second system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2. The lyrics are: "My days of praise shall ne'er be past, While life, and tho't, and be-ing last, Or im-mor-ta-li-ty en-dured."

My days of praise shall ne'er be past, While life, and tho't, and be-ing last, Or im-mor-ta-li-ty en-dured.

ST. HELENS. L. P. M.

Jennings.

225

I'll praise my Ma - ker with my breath, And when my voice is lost in death, Praise shall em - ploy my no - bler pow'rs:

6 6 #6 6 # 7 9 7

My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.

6 6 9 9 7 6 9 9 7 9 6 9 7

Think, migh-ty God, on fee - ble man, How few his hours, how short his span! Short from the cra - dle to the grave:

The first system of the musical score for 'GRANBY' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal staves. Below the piano staves, there are figured bass notations: 3 4 4, 7, #, 6 4, 6 3 4, 6 4, 6, 4, 7 #.

Who can se - cure his vi - tal breath A-against the bold de - mands of death, With skill to fly, or pow'r to save?

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The key signature remains one flat, and the time signature is 3/4. The lyrics are written below the vocal staves. Below the piano staves, there are figured bass notations: 7, #, 5, 7, #, 6 4 4, 6, 4, 7 #.

PSALM 146. L. P. M.

Thomas Hastings.

237

I'll praise my Ma-ker with my breath, And when my voice is lost in death, Praise shall em-ploy my no-bler pow'rs: My days of

6 3 7 6 6 6 7 #

praise shall ne'er be past, While life and thought and be-ing last, Or im-mor-tal-i-ty en-dures, Or im-mor-tal-i-ty en-dures.

7 # = 7 # = 4 7 6 9

ARIEL. C. P. M.

Rather slow and in exact time.

1. Oh could I speak the match - less worth, Oh could I sound the glo-ries forth, Which in my Sa-viour shine! I'd soar and touch the heav'nly strings

4 4 3 2 5 6 4 8 7 4 5

And vie with Gabriel while he sings In notes al-most di - vine, In notes al - most di - vine.

6 9 7

2. I'd sing the precious blood he apilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all perfect, heavenly dress
My soul shall ever shine.
3. I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne:
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.
4. Well, the delightful day will come
When my dear Lord will bring me
And I shall see his face:
Then, with my Saviour, Brother,
A blest eternity I'll spend,
Triumphant in his grace.

CHARING, or RAPTURE. C. P. M.

Harwood.

239

AIR.

Be-gin, my soul, th'ex-act-ed lay, Let each en-rap-tured thought o-bey, And praise th'Al-migh-ty's name.

6 5 4 6 6 7#6 5 = 4 #7 4 6 5 6 7

SOLO. TUTTI.

Lo! heaven and earth, and seas and skies, In, one me-lo-dious con-cert rise, To swell th'inspir-ing theme.

SOLO. TUTTI.

6 #6 3 5 7 6 4 7

With joy shall I be-hold the day, That calls my will-ing soul a-way, To dwell a-mong the blest;

AIR.

6 6 4 6 6 4 5 4 6 6 5 6 6 #7

For lo! my great Re-deem-er's pow'r, Un-folds the e-ver last-ing door, And points me to his rest.

AITHLONE. C. P. M.

German.

241

Moderato

O Thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee?


2 7 3 6 3 3 2 2 6 2 7 3 3

AIR.

I have no mer - it of my own, But fly to what my Lord hath done, And suf - fer'd once for me.

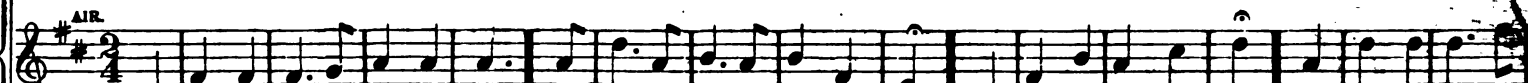
3 2 3 2 2 7 3 3 6 3 3 3 = 2 = 3 6 3 = 2 7

Tenour.




1. *af* Lord, hear my voice, my pray'r at-tend, From earth's far dis-tant coasts, I bend With sup - pli-ca - ting cry: When the dark storm o'er


AIR.



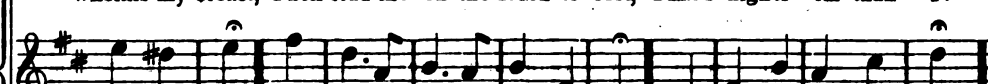
an 2. Long has my soul thy shel-ter found, And thee I boast when foes sur-round, The tower of my de - fence; Still in thy pre-sence



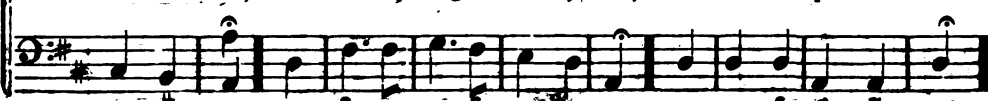
8 7 8 6 4 3 6 6 3 7 6



whelms my breast, Then lead me on the Rock to rest, 'That's higher far than I!



I'll a - bide, Be - neath thy wings se-cure-ly hide, And none shall pluck me thence.



6 3 6 4 7

3. Thou, gracious Lord, my vows didst hear,
And, midst the men who own thy fear
My heritage ordain:
Thine arm has raised my Saviour high,
Enthroned him King o'er earth and sky,
And bids his years remain!

f 4. Eternal shall his throne endure,
Mercy and truth his reign secure,
In the bright realms of day:
My God, my lips exalt thy name,
Salvation from thy grace I claim,
And daily vows repay.

BREMEN. C. P. M.

From the Manhattan Collection.

949

1. Oh could I speak the matchless worth, Oh could I sound the glo-ries forth, Which in my Sa-viour shine! I'd soar and touch the

3 3 3 7 3 3 3 5 4 3

heav'nly strings, And vie with Ga-briel, while he sings In notes al - most di - vine.

3 7 4 3 7 —

3. I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne;
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

3. Soon the delightful morn will come,
When my dear Lord will bring me home,
And I shall see his face:
Then, with my Saviour, Brother, Friend,
A blest eternity I'll spend,
Triumphant in his grace.

Moderato.

Oh could I speak the match - less worth, Oh could I sound the glo - ries forth, Which in my Sa - viour shine! I'd soar, and touch the

heav'nly strings, And vie with Gabriel while he sings In notes almost divine, In notes al - most divine, In notes al - most di - vine, In notes al - most di - vine.

In notes almost di - vine, In notes, &c.

GABRIEL. C. P. M., or L. C. M.

245

With fervor.

The musical score is written for four staves. The first staff begins with the tempo marking 'With fervor.' The second staff contains the lyrics: 'Be - gin, my soul, th' ex - alt - ed lay; Let each en - rap-tured thought o - bey, And praise th' al-migh - ty name;'. The third staff continues the melody. The fourth staff contains the lyrics: 'Lo! heav'n, and earth, and seas, and skies, In one me - lo - - - - - dious con - cert rise, To swell th' in-spir-ing theme.' The score includes various musical notations such as notes, rests, and dynamic markings like 'Cres.' and 'F'. At the bottom, there is a section labeled 'Thirds' with the numbers 5, 6, and 5.

Be - gin, my soul, th' ex - alt - ed lay; Let each en - rap-tured thought o - bey, And praise th' al-migh - ty name;

Lo! heav'n, and earth, and seas, and skies, In one me - lo - - - - - dious con - cert rise, To swell th' in-spir-ing theme.

Thirds 5 6 5

APELLES. C. P. M. or L. C. M.

With earnestness.

When thou, my righteous Judge, shalt come To take thy ran-som'd peo-ple home, Shall I a-mong them stand? { Shall such a worthless worm as I, } Be found at thy right hand? { Who sometimes am a - fraid to die, }

AIR.

DOUBT. C. P. M. or L. C. M.

(Sing small notes last time.)

With precision.

When thou, my righteous Judge, shalt come To take thy ransom'd peo-ple home, Shall I a-mong them stand? { Shall such a worthless worm as I, } Be found at thy right hand? { Who sometimes am a-fraid to die, }

AIR.

DALSTON. S. P. M.

M. Williams.

947

al 1. How pleased and blest was I, To hear the peo - ple cry, 'Come, let us seek our God to - day.' Yes, with a cheerful zeal,

We'll haste to Zi - on's hill, And there our vows and ho - nours pay.

2. Zion—thrice happy place—
Adorn'd with wondrous grace,
And walls of strength embrace thee round :
In thee our tribes appear,
To pray, and praise, and hear
The sacred gospel's joyful sound.

3. Here David's greater Son
Has fix'd his royal throne ;
He sits for grace and judgment here :
He bids the saints be glad,
He makes the sinners sad,
And humble souls rejoice with fear.

1. How pleasant 'tis to see, Kindred and friends a-gree, Each in his pro-per sta-tion move; And each ful-fill his part,

2. Like fruitful showers of rain,
That water all the plain,
Descending from the neighbouring hills;
Such streams of pleasure roll
Through every friendly soul,
Where love, like heavenly dew, distils.

3. How pleasant 'tis to see
Kindred and friends agree,
Each in his proper station move;
And each fulfil his part,
With sympathizing heart,
In all the cares of life and love!

PHAREZ. S. P. M.

L. Mason.

249

Not too fast

How plea-sant 'tis to see Kin-dred and friends a-gree, Each in his pro-per sta-tion move;

4 7 8 4 5 6 6 4 5

And each ful-ful his part With sym-pa-thi-sing heart, In all the cares of life and love, In all the cares of life and love.

6 6 4 7

1. Sovereign of worlds a - - bove, And Lord of all be - low, Thy faith-ful - ness and love, Thy power and mer - cy show:

AIR.

Ful - fil thy word, thy spi - rit give, Let heathens live and praise the Lord.

2. On lands that lie beneath
Foul superstition's sway,
Whose horrid shades of death
Admit no heavenly ray,
Blest Spirit, shine, their hearts illumine;
Dispel the gloom with light divine.

3. Father, who to thy Son
Thy steadfast word hast given,
That through the earth shall run
The news of peace with heaven;
Extend his fame, thy grace diffuse,
And let the news the world reclaim.

4. Few be the years that roll,
Ere all shall worship thee;
The travail of his soul,
Soon let the Saviour see;
O God of grace! thy power employ,
Fill earth with joy, and heaven with praise.

SOUTHBURY. H. M.

251

Rejoice, the Lord is King! Your Lord and King a - dore; Mortals, give thanks and sing, And tri - umph e - ver - more:

AIR.

6 4 5 7 8 3 2 6 7 4 5 6 7 #6 6 6 4 7

Lift up your hearts, Lift up your voice; Re - joice, a - gain I say, re - joice: Re - joice, a - gain I say, re - joice.

SOLO. TUTT.

SOLO. TUTT.

6 4 5 4 3 5 3 2 6 7 4 5 6 5 4 3 7

Not too fast.

How pleas-ing is the voice Of God, our heav'n - ly King, Who bids the frosts re - tire, And wakes the love - ly spring!

AIR.

6 4 6 6 5 2 3 6 7 6 2 7

Bright suns a - rise, The mild wind blows, And beau-ty glows Thro' earth and

And beau-ty glows Thro' earth and

Bright suns a - rise, The mild wind blows,

Bright suns a - rise, The mild wind blows, And beau-ty glows Thro' earth and

3 3 4 5 6 7

LENOX. H. M.

Huson.

953

at 1. We give im-mor-tal praise To God the Father's love, For all our com-forts here, And all our hopes a-bove: He sent his own e-ter-nal Son,

AIR.

6 8 6 7 6 6 7

To die for sins that man had done: To die for sins that man had done.

6 6 6

- 2 To God the Son belongs
Immortal glory too;
Who saved us by his blood,
From everlasting woe:
dim And now he lives, and now he reigns,
or And sees the fruit of all his pains.
- at 3. To God the Spirit, praise
And endless worship give,
Whose new-creating power
Makes the dead sinner live.
His work completes the great design,
And fills the soul with joy divine.
4. Almighty God! to thee
Be endless honours done;
The sacred Persons Three,
The Godhead only One:
Where reason fails with all her powers,
or There faith prevails, and love adores.

Assembly's Arranged Psalms

Allegro.

Thy mer - cy, Lord, Shall

1. Give thanks to God most high, The u - ni - ver - sal Lord, } Thy mer - - cy, Lord, Shall still

The sov'-reign King of kings, And be his name a - dored. }

AIR.

Thy mer - cy, Lord, Shall

3 6 9 8 7 6 7 4 3 3 7 4

still en - dure, And ev - - - - er sure A - bides thy word.

dure, And ev - - - - er sure A - bides thy word.

still en - dure, And ev - - - - er sure A - bides thy word.

7 8 8 4 6 6 4 8 7

2. How mighty is his hand!
 What wonders hath he done!
 He form'd the earth and seas,
 And spread the heavens alone:
 His power and grace Are still the same,
 And let his name Have endless praise

3. He sent his only Son
 To save us from our wo,
 From Satan, sin, and death,
 And every hurtful foe:
 His power and grace Are still the same,
 And let his name Have endless praise

WARSAW. H. M.

E. Clark.

255

1. Hark! hark!—the notes of joy, Roll o'er the hea-v'nly plains, And se-raphs find em-ploy, For their sub-li-mest strains:

alp *AIR.*

6 6 #6 6 6 6 7 6 6 6 6 6 7

Some new de-light in heav'n is known; *f* Loud sing the harps a-round the throne.

6 7 6 7 6 7 6 7 6 7 6 7

- p* 2. Hark! hark!—the sounds draw nigh,
The joyful hosts descend;
cr Jesus forsakes the sky,
To earth his footsteps bend:
He comes to bless our fallen race;
He comes with messages of grace.
- f* 3. Bear, bear the tidings round;
Let every mortal know
What love in God is found,
What pity he can show:
Ye winds that blow, ye waves that roll,
Bear the glad news from pole to pole.
4. Strike, strike the harps again,
To great Immanuel's name:
Arise, ye sons of men,
And all his grace proclaim:
f Angels and men, wake every string,
'Tis God the Saviour's praise, we sing.

GRENOBLE. H. M.

To God I lift mine eyes, From him is all my aid; The God that built the skies, And earth and nature made: God is the tow'r To which I fly: His grace is nigh in ev'-ry hour.

Cres. Dim. Coda

HUREN. H. M.

Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are! To thine a-bode My heart aspires, With warm desires To see my God.

Spirited. AIR. Coda

WEYMOUTH. H. M.

B. Harrison.

257

af All hail the glorious morn, That saw our Sa-viour rise; With vic-t'ry bright a - dorn'd, And tri-umph in his eyes:

AIR.

2 5 6 4 8 2 8 4 6 4 3 7

For. *Pia.* *For.*

Ye saints, extol your risen Lord, And sing his praise with sweet accord! Ye saints, extol your risen Lord, And sing his praise with sweet accord.

87 28 6 4 5 9 2 8

1. How pleasing is the voice Of God our heavenly King, Who bids the frosts re-tire, And wakes the love-ly spring! Bright suns a-

rise, The mild wind blows, And beau-ty glows, Through earth and skies.

2. The morn, with glory crown'd,
His hand arrays in smiles:
He bids the eve decline,
Rejoicing o'er the hills:
The evening breeze, His breath perfumes,
His beauty blooms, In flowers and trees.

3. With life he clothes the spring,
The earth with summer warms:
He spreads th' autumnal feast,
And rides on wintry storms:
His gifts divine Through all appear
And round the year His glories shine.

LISCHER. H. M.

259

Moderato.

Wel - come, de - light - ful morn! Thou day of sa - cred rest, I hail thy kind re - turn: Lord, make these moments blest.

AIR

Chorus.

From low de - lights, and mor - tal toys, I soar to reach im - mor - tal joys, I soar to reach im - mor - tal joys.

NORWALK. H. M.

Dr. Roberts.

RIPLEY: C. H. M.

Moderato

Moderato.

When I can trust my all with God In tri-al's peace-ful hour,
Bow, all resign'd, be-neath his rod, And bless his spar-ing pow'r, } A joy springs up a - mid dis-trees, A foun-tain in the wil-der-ness.

AIR

STEPNEY. C. H. M.

961

All. Mos. 2/4

The musical score is written for four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The melody includes lyrics with dynamic markings: *mp* (mezzo-piano), *Cres.* (crescendo), *Dim.* (diminuendo), and *sf* (sforzando). The piano part features a steady accompaniment with some syncopation.

mp Oh! what is life? *Cres.* 'tis like a flow'r That *Dim.* blos-soms and is gone; *sf* It flour-ish - es its lit - tle hour,

Alf.

With all its beau - ty on: *p* Death comes, and like a - win - try day, *Cres.* It cuts the *Dim.* love - ly flow'r a - way.

McELRATH. C. H. M. or S. H. M. or C. L. M. or H. M.

(To end soft, let the Tenor and Alto sing the small notes.)

C. H. M. When I can trust my all with God, In tri - al's fear - ful hour, } A joy springs up a - mid dis-tress, A fountain in the wil - der-ness.
Bow all resign'd beneath his rod, And bless his sparing power,

AIR.
S. H. M. One smile, one gracious smile, Up - on this drooping heart, } One smile of heav'n up - on my soul, Can ev - ry strug-gling fear con-trol.
Can ev - ry weary thought beguile, And bid my gloom de-part;

AMITY. S. H. M.

(Sing small notes for loud ending.)

With gentleness.
This place is ho - ly ground; World, with its cares, a - way; } Nor pain, nor grief, nor anxious fear Can reach the peaceful sleep - er here.
A ho - ly, sol - emn stillness round This lifeless, mould'ring clay;

AIR.

MOULTON. S. H. M.

963

All. Moderato.

1. Friend af - ter friend de - parts: Who hath not lost a friend? There is no u - nion here of hearts That finds not here an end:

Were this frail world our on - ly rest, Liv - ing or dy - ing, none were blest.

2. Beyond the flight of time,
Beyond the vale of death,
There surely is some blessed clime
Where life is not a breath,
Nor life's affections transient fire,
Whose sparks fly upward and expire.
3. There is a world above,
Where parting is unknown;
A whole eternity of love,
Form'd for the good alone:
And faith beholds the dying here
Translated to that happier sphere.
4. Thus star by star declines,
Till all are pass'd away,
As morning high and higher shines,
To pure and perfect day;
Nor sink those stars in empty night,
They hide themselves in heaven's own Night.

BOLTON. S. H. M.*

Arranged from S. Chapin.

One smile, one gra-cious smile, Up - on this drooping heart, } One smile of heav'n upon my soul, One smile of heav'n upon my soul, Can ev'ry struggling fear control.
Can ev'ry weary thought beguile, And bid my gloom de-part ;

AIR.

4 3 6 8 7

* S. M., by omitting the repeat; C. M., by omitting the repeat, and the ties in the 2d measure; L. M., by omitting the repeat, and the ties in the 2d, 4th, and 12th measures. In S. M., C. M., and L. M., the third line of the stanza must be repeated.

SINCERITY. 7s.

TENOR.

AIR.

Je - sus' pre-cious name ex-cels Jordan's streams and Sa-lom's wells ; Thirsty sinners, come and draw — Quench the flames, Quench the flames of sin.

2 = 4 3 7 1 2 3 4 5 6 7

ST. LOUIS. 7s. Or 7s & 5s, by sturs.

245

With accompaniment.

7s. 1. Who, O Lord, when life is o'er, Shall to heav'n's blest mansions soar? Who, an ev - er - wel - come guest In thy ho - ly place shall rest?

7s. 2. Mark the vir - tuous man and see Peace and joy his steps at - tend; All his path is pu - ri - ty, Hap - py is his end.

ELTHAM. 7s. [DOUBLE.]

Rev.

1. Hasten, Lord, the glorious time, When, beneath Mes - si - ah's sway, Ev' - ry na - tion, ev' - ry clime Shall the gos - pel call o - bey. 2. Mightiest kings his pow'r shall own, Hea - then tribes his name a - dore; Sa - tan and his host o'erthrown, Bound in chains, shall hurt no more.

PILGRIM. 70.

Children of the heav'nly King, As ye jour-ney sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

6 4 6 6 7 6 7 6 6 6 6 6 6 7

ALCESTER. 7s.

Now the shades of night are gone, Now the morning light is come; Lord, may I be thine to-day; Drive the shades of sin a-way.

AIR.

COOKHAM. 7s.

367

Hark! the herald an-gels sing, Glo-ry to the new-born King; Peace on earth, and mer-cy mild, God and sin-ners re-con-cil'd.

ALMA. 7s.

Abel.

O 1. Peo-ple of the liv-ing God, I have sought the world a-round, Paths of sin and sor-row trod, Peace and com-fort no where found:
Now to you my spi-rit turns, Turns a fu-gi-tive un-blest; Brethren, where your al-tar burns, O re-ceive me in-to rest

HARTS. 7s. FOUR or SIX LINEA.

at Now be-gin the heav'nly theme, Sing a-loud in Je - sus' name; Ye who his sal - va - tion prove, Triumph in Redeem-ing Love!

HOMER. 7s. [DOUBLE.]

German.

Peo-ple of the liv-ing God, I have sought the world around; } Now to you my spir-it turns, Turns a fu-gi-tive un-blest.
 Paths of sin and sor-row trod, Peace and com-fort nowhere found: }

D. C. Brethren, where your al-tar burns, O re-ceive me in - to rest.

TURIN. 7s. Six Lines.

Glad Inf.

289

Spirituoso.

First system of musical notation, consisting of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2. The lyrics for the first two staves are: "Praise to God, im - mor - tal praise, For the love that crowns our days; Boun - teous source of eve - ry joy,"

6 4 - 7 6 7 6 - 8 5 6 6 6 4 7

AIR.

Second system of musical notation, consisting of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2. The lyrics for the first two staves are: "Let thy praise our tongues em - ploy, All to thee, our God, we owe, Source whence all our bless - ings flow."

7 6 6 6 6 6 7 6 5 6 6 6 7

SACRAMENTO. 7s.

Pastoral

Who are these in bright array, This ex-ult-ing, hap-py throng, Round the al-tar night and day, Hymning one tri-um-phant song? Hymning one tri-um-phant song?

1 1 6 1 7 1 1 6 6 1 7

HORTON. 7s.

F. Schupfer von Hartensen.

Adagio

Come! said Je-sus' sa-cred voice, Come, and make my paths your choice; I will guide you to your home, Wea-ry pil-grims! hith-er come.

1 2 3 4 5 6 7 1 2 3 4 5 6 7

MARTYN. 7a. [DOUBLE.]

S. B. Marsh.

371

Ma - ry to the Saviour's tomb Hasted at the ear - ly dawn; Spice she brought, and sweet perfume, But the Lord she loved had gone.

AIR.

6 4 7 6 4 7

For a while she ling'ring stood, Fill'd with sorrow and sur - prise; Trembling, while a crys-tal flood Is-sued from her weeping eyes.

372

FAIRFAX. 7s.

Lord, we come be-fore thee now, At thy feet we hum-bly bow; O do not our suit dis-dain, Shall we seek thee, Lord, in vain!

AIR.

NORWICH. 7s.

J. Mason.

p Gen-tly glides the stream of life, Oft a-long the flow'ry vale; *f* Or im-petuous down the cliff, Rushing roars where storms as-sail.

AIR.

MOUNT CALVARY. 78. Six Lines.

German.

273

af 1. Hearts of stone, re-lent, re-lent! Break, by Je-sus' cross sub-dued! See his body mangled, rent, Cover'd with a gore of blood!

AIR.

8 7 6 5 4 3 2 1 # 8 7 6 5 4 3 2 1 # 8 7 6 5 4 3 2 1 # 8 7 6 5 4 3 2 1 #

Sin-ful soul, what hast thou done, Mur-der'd God's E-ter-nal Son.

8 7 6 5 4 3 2 1 # 8 7 6 5 4 3 2 1 # 8 7 6 5 4 3 2 1 # 8 7 6 5 4 3 2 1 #

af 2. Yes, our sins have done the deed,
Drove the nails that fix'd him there;
Crown'd with thorns his sacred head,
Pierced him with a soldier's spear;
Made his soul a sacrifice:
For a sinful world he dies.

3. Will you let him die in vain,
Still to death pursue your Lord;
Open tear his wounds again,
Trample on his precious blood?
an No! with all my sins I'll part,
Saviour, take my broken heart.

PEKIN. 7s, or 7s & 5s by the ties, or 7s & 5 by the last tie on.

Lord, thy church hath seen thee rise

To thy tem-ple in the skies: God my Sa-viour! God my King! Still thy ransom'd round thee sing.

Cres.

Dim.

AIR.

7s & 5. Mark the
7s & 5s. Lord, I

virtuous man, and see Peace and joy his steps at-tend: Nor as-pire be-yond my part, Af-ter

his end. too high

Thomas Hastings.

ROCK OF AGES, or ALDEN. 7s. [6 LINES.]

Open, cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood, From thy wounded side that

me, Lord, and make me pure.

COME HOME. 7s. [DOUBLE.]

Harmonized by L. Maignen.

275



Brethren, while we so-journ here, Fight we must, but should not fear; Foes we have, but we've a Friend, One that loves us to the end.

Forward, then, with cour-age go, Long we shall not dwell be-low; Soon the joy-ful news will come, "Child, your Father calls, come home."

* These four measures may also be sung in the Minor mode, by singing G natural instead of G sharp.

ORRVILLE. 7s.

6 lines, by repeating the first two lines.

Acknowledgments

Settings.

Soprano: *Dim.* Son of God, thy bless - ing grant, *Cres.* Still sup - ply my ev - ry want; *Dim.* Tree of life, thine influence shed, With thy fruit my spir - it feed.

Alto: Son of God, thy bless - ing grant, Still sup - ply my ev - ry want; Tree of life, thine influence shed, With thy fruit my spir - it feed.

Tenor: Son of God, thy bless - ing grant, Still sup - ply my ev - ry want; Tree of life, thine influence shed, With thy fruit my spir - it feed.

Bass: Son of God, thy bless - ing grant, Still sup - ply my ev - ry want; Tree of life, thine influence shed, With thy fruit my spir - it feed.

Piano: Accompaniment for the vocal parts, featuring a steady bass line and harmonic support.

ROSEFIELD. 7s, or 8s & 7s. 6 lines.

Arranged from *Lab. D. Malan*, Geneva, Switzerland.

From the cross up - lift - ed high, Where the Sa-viour deigns to die,
What me - lo-dious sounds we hear, Burst-ing on the rav-ish'd ear! } Love's re-deem-ing work is done, Come and wel-come, sin - ners, home.

AIR.

BETHANY. S, S, Ss & C.

Palestrina.

277

Just as I am without one plea, But that thy blood was shed for me, And that thou bidd'st me come to thee, O Lamb of God, I come.

ATR.

4 3 4 7 6 # 6 6 4 7

LUDLOW. Ss.

To Je-sus, the crown of my hope, My soul is in haste to be gone; Oh bear me, ye cher-u-bims, up, And waft me a-way to his throne.

ATR.

3 1 1 1 1 6 3 1 3 3 6 3 6 4 6 6

LYSTRA, or SPRING. 8s.

E. Clark

[illegible]

WILTON. 8s.

En-compass'd with clouds of dis-tress, Just ready all hope to re-sign, I pant for the light of thy face, But fear it will ne-ver be mine.

CUYLER. 8s.

21. 379

To Je-sus, the crown of my hope, My soul is in haste to be gone: Oh bear me, ye cher-u-bim, up, And wait me a-way to his throne.

6 7 6 5 6

NORTHFIELD. 8s.

The win-ter is e-ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a-way.

8 7 8 8 7 8 7 8 7 8 7

SACRAMENTO. 7s.

GEM.

Pastoral

Who are these in bright array, This ex-ult-ing, hap-py throng, Round the al-tar night and day, Hymning one tri-um-phat song? Hymning that um-phat song?

AIR.

HORTON. 7s.

F. Schupder von Hartensee.

Adagio

Come! said Je-sus' sa-cred voice, Come, and make my paths your choice; I will guide you to your home, Wea-ry pil-grims! hith-er

AIR.

BAVARIA. 8s & 7s. EIGHT LINES.

German Air.

281

1. Je - sus, hail! enthroned in glo - ry, There for - e - ver to a - bide; All the heavenly host a - dore thee, Seat - ed at thy Fa - ther's side.

2. Worship, honour, pow'r, and blessing, Thou art wor - thy to re - ceive; f Loudest praises, without ceas - ing, Meet it is for us to give.

8 7 6 7 8 7 6 7

3. There for sinners thou art pleading, There thou dost our place pre - pare; E - ver for us in - ter - ce - ding, Till in glo - ry we ap - pear.

4. Help, ye bright an - gelick spirits! Bring your sweetest, noblest lays; Help to sing our Saviour's merits, Help to chant Im - manuel's praise.

4 2 7 2 3 6 6 5 8 7 6 7

M'KENDREE. 8s & 7s. EIGHT LINES.

Appendix.

Second table.

FINE 

AIR.

FINE.

Hail, thou once de - spi - sed Je - sus, Hail, thou ever - last - ing King;—2

2—Thou didst suffer to re-deem us, Thou didst free salvation bring; Hail, thou ago - niz-ing Saviour, Bearer of our sin and shame;—3

3.—By thy merits we find favour, Life is given through thy name.

FLORENCE. 8s & 7s.

Italian Art.

Dolce

1. Think, O ye, who fondly languish, O'er the grave of those ye love; While your bo-soms throb with anguish, They are warbling hymns a - bove.

2. While your silent steps are straying Lone-ly thro' night's deep'ning shade; Glo-ry's bright-est beams are playing Round the hap-py Christ-mas Eve;

3. Light and peace at once deriv - ing From the hand of God most high, In his glo-rious presence living, They shall ne - ver, ne -

O'er the grave of those you love; Pain, and death, and night, and anguish En-ter not the world a-
round.

SICILIAN HYMN. 8s & 7s.

Mozart.

283

al. AIR. Hail! my ev - er blessed Je - sus, On-ly thee I wish to sing; To my soul thy name is precious, Thou, my Prophet, Priest, and King.

1 3-4 3 4 1 3-4 6 7 4 6 3 = 1 7 3 4 3 4 7 = 3 4 3 4 3 = 3 7 4 3 8 4 0- 1 3 7

SAXONY. 8s & 7s.

Nauman.

al. AIR. Praise the Lord, the great Cre - a - tor; Bounteous source of eve - ry joy; Praise him, all ye works of nature, Let his praise your tongues employ.

7 8 7 8 9 6 = 3 3 = 7 3 3 = 6 1 7

Love di - vine, all love ex - cell - ing! Joy of heav'n, to earth come down;—2

2—Fix in us thy hum - ble dwelling; All thy faith - ful mer - cies crown; Je - sus, thou art all compassion,

4 6-9 6 8 6 6 4 - 6 9 7 #6 8 7 7 6 8 4

Pure, un - bound - ed love thou art, Vi - sit us with thy sal - va - tion, En - ter eve - ry trembling heart.

7 8 8 8 8 6 7 6 6 8 8 6 9 7 8 8 8

HARWELL. 8s, 7s & 7, or 8s & 7s double.

285

Animated.

See, he sits on yon-der throne; Je-sus rules the world a-lone.

1. Hark! ten thousand harps and voices Sound the note of praise a-bove,
Je-sus reigns, and heav'n re-joice, Je-sus reigns the God of love: }
AIR.

See, he sits on yon-der throne; Jesus rules the world a-lone.

See, he sits on yon-der throne; Je-sus rules the world a-lone.

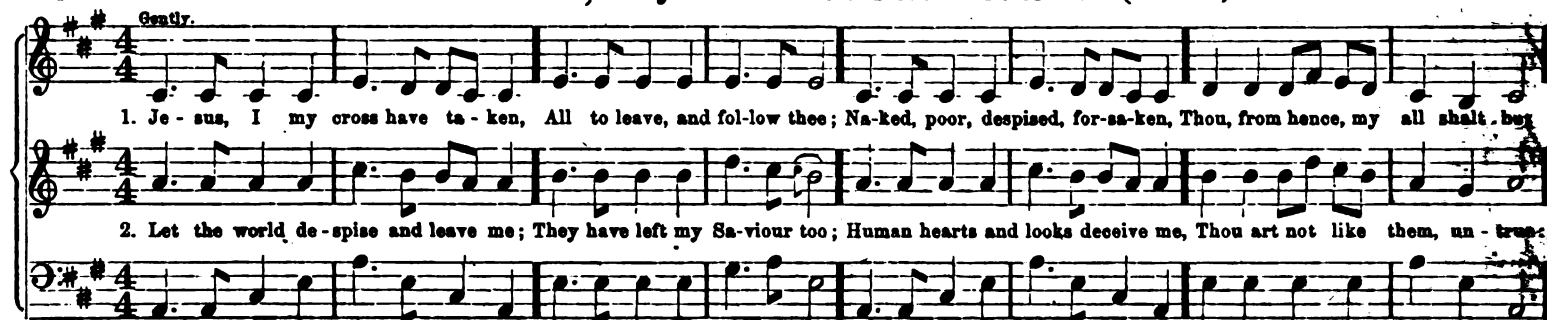
Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A-men.

2. Jesus, hail! whose glory brightens
All above, and gives it worth;
Lord of life, thy smile enlightens,
Cheers, and charms thy saints on earth;
When we think of love like thine,
Lord, we own it love divine. Hallelujah! &c.
3. King of glory, reign for ever,
Thine an everlasting crown:
Nothing from thy love shall sever
Those whom thou hast made thine own;
Happy objects of thy grace,
Destined to behold thy face. Hallelujah! &c.
4. Saviour, hasten thine appearing;
Bring, O bring the glorious day,
When, the awful summons hearing,
Heaven and earth shall pass away:
Then with golden harps, we'll sing,
"Glory, glory to our King!" Hallelujah! &c.

* If this tune is used as an 8s & 7s, the small notes in the second measure of the last staff are to be sung.

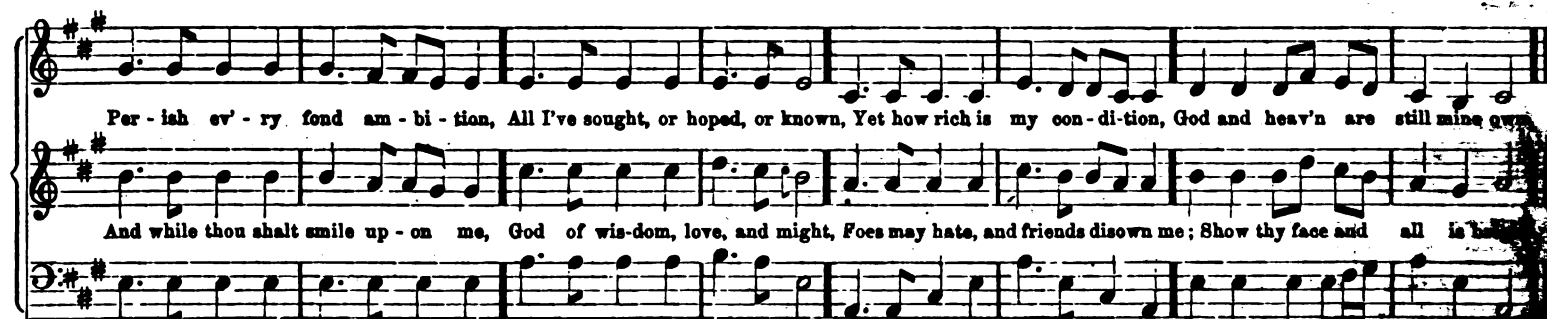
DISCIPLE. "Jesus, I my cross have taken." 8s & 7s. (DOUBLE.)

Gently.



1. Je - sus, I my cross have ta - ken, All to leave, and fol-low thee; Na-ked, poor, despised, for-sa-ken, Thou, from hence, my all shalt be;

2. Let the world de-spise and leave me; They have left my Sa-viour too; Human hearts and looks deceive me, Thou art not like them, un-true;



Per-ish ev'-ry fond am-bi-tion, All I've sought, or hoped, or known, Yet how rich is my con-di-tion, God and heav'n are still mine own;

And while thou shalt smile up-on me, God of wis-dom, love, and might, Foes may hate, and friends disown me; Show thy face and all is bright.

3. Go, then, earthly fame and treasure,
Come disaster, scorn, and pain,
In thy service, pain is pleasure,
With thy favour, loss is gain:
I have called thee Abba, Father,
I have set my heart on thee,
Storms may howl, and clouds may gather,
All must work for good to me.

4. Soul, then know thy full salvation,
Rise o'er sin, and fear, and care,
Joy to find in every station
Something still to do, or bear:
Think what spirit dwells within thee;
Think what Father's smiles are thine;
Think that Jesus died to win thee:
Child of heaven, canst thou repine?

5. Haste thee on from grace to glory,
Arm'd by faith, and wing'd by prayer,
Heaven's eternal day's before thee,
God's own hand shall guide thee there:
Soon shall close thy earthly pilgrimage,
Soon shall pass thy pilgrim's care,
Hope shall change to glad fruition,
Faith to sight, and prayer to praise.

ANALAND. Sa & 7s. (DOUBLE.)

287

All-mo.

Hark! what mean those holy voi - ces, Sweetly sounding thro' the skies? Lo! th' an-gel-ic host re - joi-ces; Heavenly hal - le - lu-jahs rise.

AIR

Hear them tell, Hear them chant, Hear them tell the wondrous sto - ry, Hear them chant in hymns of joy, "Glo - ry in the high-est—glo-ry! Glo-ry be to God most high!"

TALMAR. 8s & 7s, or 7s by ties.

Musical and Music by G. H. H.

With gentleness and simplicity.

List - en to the gen - tle promptings Of the Spi - rit's warn - ing voice; Will ye heed his sol - emn warn - ings? Can ye slight his won - drous love?

AIR.

PLACIDA. 8s & 7s, or 7s by ties.

Musical.

Sis - ter, thou wast mild and lovely, Gen - tle as the sum - mer breeze: Pleasant as the air of evening, When it floats a - mong the trees.

AIR.

SUTTON. 8s & 7s.

From the Sabbath School Music Book.

289

Bold and lively.

Praise the Lord! ye heavens, adore him; Praise him, an-gels in the height; Sun and moon, re-joice before him; Praise him, all ye stars of light!

MOUNT VERNON. 8s & 7s.

Slow and soft.

1. Sis-ter, thou wast mild and love-ly, Gen-tle as the sum-mer breeze, Pleasant as the air of even-ing When it floats a-mong the trees.

This tune may be sung as a duet by Treble voices.

2. Peaceful be thy silent slumber,
Peaceful in the grave so low;
Then no more wilt join our number,
Then no more our songs shall know.

3. Dearest sister, thou hast left us,
Here thy loss we deeply feel,
But 'tis God that hath bereft us,
He can all our sorrow heal.

4. Yet again we hope to meet thee,
When the day of life is fled,
Then, in heaven, with joy to greet thee,
Where no farewell tear is shed.

1. Hark! the voice of love and mer-cy, Sounds a-loud from Cal - va - ry; See! it rends the rocks a - sunder, / Shakes the earth and

AIR.

7 87 95 9 6 0 9 87 7 87 95 6 8 6 6 6 6 6

veils the sky! *pp* "It is fin-ish'd!" "It is finish'd!" *af* Hear the Saviour—dy - ing—cry.

6 6 9 87

2. It is finish'd—Oh! what pleasure
Do these precious words afford!
Heavenly blessings without measure
Flow to us from Christ, the Lord:
It is finish'd!
Saints, the dying words record.

3. Finish'd—all the types and shadows
Of the ceremonial law;
Finish'd—all that God had promised;
Death and hell no more shall awe:
It is finish'd!
Saints, from hence your comfort draw.

4. Tune your hearts anew, ye seraphs—
Join to sing the pleasing theme;
All on earth and all in heaven,
Join to praise Immanuel's name:
Hallelujah!
Glory to the bleeding Lamb! on earth
and in heaven!

GREENVILLE. 8s & 7s, or 8s, 7s & 4.

Musman.

291

FINE **D. C.**

FINE **D. C.**

AIR. Gently, Lord, O! gently lead us, Thro' this low-ly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!—2 **D. C.**

FINE **D. C.**

2—O re - fresh us, O re - fresh us, O re - fresh us with thy grace **FINE** **D. C.**

6 6 6 6 3 6 7 6 6 6 6

TAMWORTH. 8s, 7s & 4.

Lockhart.

Guide me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land;—2

AIR. 2— I am weak, but thou art mighty, Hold me with thy pow'ful hand; Bread of heaven, Bread of heaven, Feed me till I want no more.

6 6 6 6 7 6 7 6 6 7

KERSHAW. 8s, 7s, & 4s.

Soprano

Saviour, vi-sit thy plan-ta-tion; Grant us, Lord, a gracious rain! All will come to de-so-la-tion, Unless thou re-turn, a-gain! Lord, re-vive us, Lord, re-vive us; All our help must come from thee.

AIR.

33 8 33 64 # #6 8 5 6- 4 57 # # #6 8#5 6- 4 57

MOUNT ZION. 8s, 7s, & 4s.

Thos. Hastings.

Soprano

On the mountain's top ap-pear-ing, Lo! the sa-cred herald stands! Welcome news to Zi-on bear-ing, Zi-on long in hostile lands. Mourning captive, God himself shall loose thy bands, Mourning captive, God himself shall loose thy bands.

Solo

Chorus

6 1 6 1

GIBBETHON. 8s, 7s & 4s.

21.

293

1. Who can tell what notes of sad-ness From the hills and val-leys rise, Where no mes-sa-ges of glad-ness Echo from the bend-ing skies!

Where in dark-ness, Where in dark-ness, With-out hope the sin-ner dies.

2.

O how desolate the dwelling,
Where our God is not revered;
Where no song of praise is swelling,
Nor the voice of prayer is heard!
Where religion's
Cheering rays have ne'er appeared.

3.

Where the seeds of sin are growing,
And the paths of folly lie;
Where the streams of death are flowing,
With destruction ever nigh;
Bid the gospel
Wave its peaceful banners high.

OSGOOD. 8s, 7s & 4.

Arranged from Bitter.

With tenderness and feeling.

Hear, O sin-ner! mer-cy hails you, Now with sweetest voice she calls, Bids you haste to seek the Sa-viour, Ere the hand of justice falls: Hear, O sinner, Hear, O sin-ner, 'Tis the voice of mer-cy calls, 'Tis the voice of mer-cy calls.

Ritard. Ritard. Tempo primo.

AIR.

UNAM. 8s, 7s & 4.

Rather slow.

On the mountain's top ap-pear-ing, Lo! the sacred herald stands! Mourning captive! God him-self shall loose thy bands, God him-self shall loose thy bands. Welcome news to Zi-on bear-ing, Zi-on, long in hostile lands. Hal-le-lu-jah! Praise the Lord.

AIR.

The Hal-le-lu-jah should be preferred to repeating the last line, let the small notes be sung, and observe the Rest.

OLIPHANT: 8s, 7s, & 4.

905

Men of God, go take your stations; Darkness reigns throughout the earth; Go—pro-claim a - mong the na-tions, Joyful news of heav'nly birth;

Bear the tidings—Bear the tidings— Tid - ings of the Sa - viour's worth, Tid - ings of the Sa-viour's worth.

HAMDEN. 8s, 7s, & 4s.

L. Mason, 1812.

Day of judgment, day of wonders! Hark! the trum-pet's aw - ful sound, }
 Loud-er than a thou-sand thunders, Shakes the vast cre - a - tion round! } How the sum-mons Will the sin - ner's heart con - found!

Crea.

AIR

FENWICK. 8s, 7s, & 4s.

Toss'd no more on life's rough billow, All the storms of sorrow fled, Death hath found a quiet pil-low For the faithful Christian's head: Peace-ful slumbers Guarding o'er her low-ly bed.

(his)

AIR

MARTYR. 7s & 6s, peculiar;* or 6s.

Arranged from a MS. of D. E. J. 297

Allarghetto.

Flung to the heed-less winds, Or on the wa - ters coast, Their ash-es shall be watch'd, And ga-ther'd at the last:

Aff.

1. From eve-ry earth-ly plea-sure, From eve-ry tran-sient joy, From eve-ry mor-tal treasure, That soon will fade and die; No longer these de-si-ring,

2. From eve-ry piercing sorrow, That heaves our breast to-day, Or threatens us to-mor-row, Hope turns our eyes a-way; On wings of faith as-cend-ing,

3. 'Tis true, we are but strangers, And so-journ-ers be-low; And countless snares and dangers Surround the path we go: Tho' pain-ful and dis-tress-ing,

6 1 6 7 5 6 6 7 6 6 6 7 6 6 6 7

Upwards our wish-es tend, To nobler bliss as-pi-ring, And joys that ne-ver end: To nobler bliss as-pi-ring, And joys that ne-ver end.

We see the land of light, And feel our sorrows end-ing, SOLO. In in-fi-nite de-light: And feel our sorrows end-ing, In in-fi-nite de-light.

Yet there is a rest a-bove; And onward still we're pressing, To reach that land of love: And onward still we're pressing, To reach that land of love.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

MISSIONARY HYMN. 7s & 6s. EIGHT LINES.

L. Mason.

999

1. From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains, Roll down their golden sand; From many an ancient

AIR.

2. What tho' the spicy breezes Blow soft o'er Ceylon's isle; Though every prospect pleases, And on - ly man is vile: In vain with lavish

6 3 6 4 4 3 6 4 4 6 3

river, From many a palmy plain, They call us to de - liver Their land from error's chain.

kindness, The gifts of God are strewn; The heathen in his blindness, Bows down to wood and stone.

4 8 4 3 4 6 4 3

3. Shall we, whose souls are lighted
With wisdom from on high,
Shall we, to men benighted,
The lamp of life deny?
Salvation! O Salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learn'd Messiah's name.
4. Waft, waft, ye winds, his story,
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till, o'er our ransom'd nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
In bliss returns to reign.

Nichol Heber.

AMSTERDAM. 7s & 6s.

Dr. Nares.

1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-104

ENTREATY. 7s & 6s.

Stop, poor sin - ner, stop and think, Be - fore you far - ther go, — } On the verge of ru - in, stop, Now the friend - ly warn - ing take
 AFR. Will you sport up - on the brink Of e - ver last - ing woe? }

3—Stay your foot - steps ere they drop In - to the burn - ing lake. ♪

the two first lines - and in singing the fourth line they are to be omitted, and those under the figure 3 taken

MILLENNIAL DAWN. 7s & 6s.

G. J. Webb.

301

1. The morning light is breaking, The darkness dis-ap-pears, The sons of earth are wak-ing To pen-i-ten-tial tears: Each breeze that sweeps the ocean Brings

2. Rich dews of grace come o'er us, In many a gen-tle show'r, And brighter scenes before us Are opening ev'-ry hour; Each cry to heaven go-ing, A-

tid-ings from a - far, Of na-tions in com-mo-tion, Pre-pared for Zi-on's war.

And heav'nly gales are blow-ing, With peace up-on their wings.

3. See heathen nations bending,
Before the God we love!
And thousand hearts ascending
In gratitude above;
While sinners now confessing,
The gospel call obey,
And seek the Saviour's blessing,
A nation in a day.

4. Blest river of salvation,
Pursue thy onward way,
Flow thou to every nation,
Nor in thy richness stay;
Stay not, till all the lowly,
Triumphant reach their home,
Stay not, till all the holy
Proclaim the Lord has come.

BURST, YE EMERALD GATES. 7s & 6s.

Burst, ye emerald gates, and bring To my raptured vision
All th' ec-sta-tic joys that spring Round the bright Elysium! } Lo! we lift our long-ing eyes: Break, ye in-ter-ven-ing skies, Sons of righteous-ness, arise! Ope the gates of pa-ti-dice.

AIR.

DROOPING SOULS. 7s & 6s.

1. Drooping souls, no longer grieve, Heaven is pro-pli-tious; } Jesus now is pass-ing by, Calls the mourner to him, Brings salvation from on high—Now look up and view
If in Christ you do be-lieve, You will find him pre-cious: }

2. From his hands, his feet, his side,
Flows the healing fountain;
See the purple swelling tide,
Boundless as the ocean—
See the living waters move,
For the sick and dying;
Now receive to gain his love,
Or to perish trying.

3. Gospel grace is always free,
Drooping souls to gladden;
Hence he says, "Come unto me,
Weary, heavy laden."
Though your sins like mountains rise,
Rise and reach to heaven,
Yet, if you on him believe,
All shall be forgiven.

4. Now, methinks, I hear one say,
I will go and prove him;
If he takes my sins away,
Surely I will love him.
Come, my Saviour, come, and smile,
Smiling moves my burden;
I am guilty, poor, and vile,
Yet thou canst me pardon.

5. Streams of mercy, how they flow!
Surely now I feel it:
Hail! has never yet been told—
O! could I reveal it!
Jesus' blood has heal'd my wound,
O! the wondrous story!
I was lost, but now I'm found,
Glory, glory, glory!

6. If no greater joys were known
In the starry region,
I would not be so glad to see
In this pure vision
New-born souls, and their
Glorious names,
Brightest names,
In heaven and earth.

BERMONDSEY. 6s & 4s.

W. McGrote.

303

AIR.

Glo-ry to God on high, Let earth and skies re-ply, Praise ye his name; His love and grace a-dore, Who all our sorrows bore, Sing aloud

Unison.

6 — 4 6 6 6 7 4 # 6 — 2

e-ver-more, Wor-thy the Lamb! Wor-thy the Lamb! Wor-thy the Lamb! Sing a-loud e-ver-more, Wor-thy the Lamb!

7 6 — 7 6 # 6 6 7 6 — 7

TRINITY. 6s & 4s.

Gt. Organ.

Pls. Organ Psn.

Come, thou Almighty King, Help us thy name to sing, Help us to praise; Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days.

AIR.

6 6 6 5 6 6 6 5 T. S. 4 7 5 4 7 5 6 4 4 5 5 7

AMERICA. 6s & 4s. National Hymn.

Words by S. F. Smith.

al 1. My country! 'tis of thee, Sweet land of li-ber-ty—Of thee I sing: Land, where my fathers died; Land of the pilgrims' pride; From every mountain side, Let freedom ring.

2. My native country! thee—Land of the noble free—Thy name I love, I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.

AIR.

3. Let musick swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound

6 4 7 6 4 5 — — 4 3 7 — — 4 3 5 5 4 3 4 6

we sing; Long may our land be bright, With freedom's holy light—Protect us by thy might, Great

LYONS. 10s & 11s, or 5s & 6s.

Wagn.

325

Not too fast.

How wondrous and great Thy works, God of praise! How just, King of saints, And true, are thy ways! O who shall not fear thee, And

AIR.

ho-nour thy name! Thou on - ly art ho - ly, Thou on - ly su - preme!

PRAISE TO GOD.

1. Oh! praise ye the Lord,
Prepare a new song,
And let all his saints
In full concert join!
With voices united
The anthem prolong,
And show forth his praises
In musick divine.
2. O worship the King,
All-glorious above!
O gratefully sing
His infinite love,
Our Shield and Defender,
The Ancient of Days,—
Pavilion'd in splendour,
Surround'd with praise.

10s & 11s. The God of glo - ry sends his summons forth, Calls the south na - tions and a - wakes the north; From east to west the sov'reign or - ders spread, Through distant

AIR.

10s. Be - hold the Judge descends, his guards are nigh, Tem-pest and fire at - tend him down the sky; Heav'n, earth, and hell, draw near, let all things come, To hear his

worlds and re - gions of the dead; The trum - pet sounds, hell trem - bles, heav'n re - joices, Lift up your heads, ye saints, with cheerful voi - ces

jus - tice and the sin - ner's doom; But gath - er first my saints, the Judge com - mands, Bring them, ye an - gels, from their distant

T.S.

* In the one case use no star but the last; in the other, omit only the last star.

al 1. Ye servants of God, Your Mas-ter pro-claim, And pub-lish a-broad His won-der-ful name; The name all vic-to-rious Of

AIR.

2. God ruleth on high, Al-migh-ty to save; And still he is nigh, His pre-sence we have: The great con-gre-ga-tion His

T. a. 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

Je-sus ex-tol; His king-dom is glo-rious, And rules o-ver all.

tri-umph shall sing, A-scribing sal-va-tion To Je-sus our King.

4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

3. Salvation to God,
Who sits on the throne;
Let all cry aloud,
And honour the Son:
The praises of Jesus,
The angels proclaim,
Fall down on their faces,
And worship the Lamb.

4. Then let us adore,
And give him his right;
All glory and power,
And wisdom and might;
All honour and blessing,
With angels above,
And thanksgiving
For infinite love.

Tenor.

AIR.

10s. The Lord, the sov'reign, sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread, Thro' distant
10s & 11s. The God of glo - ry sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread, Thro' distant

worlds and re - gions of the dead; No more shall atheists mock his long de - lay; His ven - geance sleeps; no more behold the day!

worlds and re - gions of the dead; The trumpet sounds, hell trembles, heaven rejoices, Lift up your heads, ye saints, with cheerful

* To use this tune to 10s & 11s. or "Old seth" measure, sing the small notes under 1, 2, 3, and omit the large ones under these references, and the first close.

MONTAGUE: 10s, or 10s & 11s*.

309

Not to our names, thou on-ly just and true, Not to our worthless names is glo-ry due; Thy pow'r and grace, thy truth and justice claim,

AIR.

7 7 7 6 6 6 4 6 #6

Im-mor-tal honours to thy saving name: Shine thro' the earth from heav'n thy blest abode, Nor let the heathens say, 'Where is thy God?'

• 100-0-11s by omitting the slurs under the figures 1 and 2

310

TEMAN. 11s & 10s.

Arranged from a MSS. of G. 2.

Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid; Star of the east, the ho - ri - son a - dorn - ing, Guide where the infant Redeemer is laid.

AIR

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

STAR IN THE EAST. 11s & 10s.

Cold on his cradle the dewdrops are shin - ing, Low lies his head with the beasts of the stall, Brightest and best of the sons of the morn - ing, Dawn on our darkness, and lend us thine aid; Ang - els a - dore him, in slumbers re - clin - ing, Maker, and Monarch, and Saviour of all! D. C. Star of the east, the ho - ri - son a - dorn - ing, Guide where our infant Redeem - er is laid.

AIR

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

HINTON. 11s.

311

The Lord is our Shepherd, our Guardian and Guide; What - ev - er we want, he will kind - ly pro - vide,

AIR.

3 4 7 2 8 6 2 3 6 3 4 7 2 8 3 6 4 3

To sheep of his pas - ture his mer - cies a - bound, His care and pro - tec - tion his flock will sur - round.

Fin.

3 4 7 2 6 # 3 4 7 2 8 3 6 4 3

HEAVENLY HOME. 11c.

312

1. My home is in hea-ven, my rest is not here, Then why should I mur-mur when tri-als are near? Be hush'd my dark spi-rit.

short - ens my jour - ney, and has - tens me home.

2.
It is not for me to be seeking my bliss
And building my hopes in a region like this;
I look for a city which hands have not piled,
I pant for a country by sin undefiled.

3.
The thorn and the thistle around me may
I would not recline upon roses below;
I seek not my portion, I seek not a rest
Till I find them for ever in Jesus's br-

I WOULD NOT LIVE ALWAY, or FREDERICK. 11s.

G. Kingsley.

313

With strong expression.

1. I would not live al-way, I ask not to stay Where storm af-ter storm ris-es dark o'er the way; The few lu-cid mornings that

dawn on land here, Are fol-low'd by gloom or be-clouded with fear.

2. I would not live alway; no, welcome the tomb;
Since Jesus hath lain there, I dread not its gloom;
There sweet be my rest, till he bid me arise,
To hail him in triumph descending the skies.
3. Who, who would live alway away from his God,
Away from yon heaven, that blissful abode,
Where rivers of pleasure flow o'er the bright plains,
And the noontide of glory eternally reigns?
4. Where the saints of all ages in harmony meet,
Their Saviour and brethren transported to greet,
While anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

al 1. Lift up your heads in joy-ful hope, Sa-lute the hap-py morn, Sa-lute the hap-py morn; Each heaven-ly power, Pro-
AIR.

6 4 9 6 6 7 8 6 6 6

TUTTL

SOLO.

claim the glad hour, *pp* Lo! Je-sus the Sa-viour, is born, *cr* Lo! Je-sus the Sa-viour, is born.

SOLO.

TUTTL

6 6 7

- al* 2. All glory be to God on high,
To him all praise is due;
The promise is seal'd—
The Saviour's reveal'd—
And proves that the record is true.
3. Let joy around like rivers flow,
Flow on and still increase;
Spread o'er the glad earth,
At Emmanuel's birth—
For heaven and earth are at peace.
4. Now the good will of God is shown
Towards Adam's helpless race;
Messiah is come—
To ransom his own—
To save them by infinite grace.

MENDON. 7, 6, 7, 6, 7, 8, 7, 6.

315

Tenor.

AIR.

m 1. Vain, de-lu-sive world, a-dieu, With all of crea-ture good, On-ly Je-sus I'll pur-sue, Who bought me with his blood:

All thy plea-sure I'll fore-go, I'll tram-ple on thy wealth and pride; On-ly Je-sus will I know, And Je-sus cru-ci-fied!

2. Other knowledge I disdain,
'Tis all but vanity;
Christ, the Lamb of God, was slain,
He tasted death for me!
Me to save from endless woe
The sin atoning victim died.
Only Jesus will I know,
And Jesus crucified!

3. Him to know is life and peace,
And pleasure without end;
This is all my happiness
On Jesus to depend;
Daily in his grace to grow,
And ever in his love abide;
Only Jesus will I know
And Jesus crucified!

4. O that I could all invite,
This saving truth to prove;
Show the length, and breadth, and height,
And depth of Jesus' love;
Fain I would to sinners show,
This blood alone by faith applied;
Only Jesus will I know,
And Jesus crucified!

316

GOSPEL JUBILEE

slow.

Hark! the solemn trum-pet sound-ing, Loud pro-claims the Ju-bi-lee; 'Tis the
and free; Ye who know the joy-ful sound, Pub-lish it to all

RANSOM. 12s & 11s.

G. Fleming.

317

Allegretto

af 1. Thou art gone to the grave, but we will not deplore thee; Tho' sorrows and darkness encompass the tomb, The Saviour has pass'd thro' its

AIR.

por - tals be - fore thee, And the lamp of his love is thy guide thro' the gloom.

2. Thou art gone to the grave—we no longer behold thee,
Nor tread the rough path of the world by thy side;
But the wide arms of mercy are spread to enfold thee,
And sinners may hope, since the Sinless has died.
3. Thou art gone to the grave, and its mansions forsaking,
Perhaps thy tried spirit in doubt linger'd long;
But the sunshine of heaven beam'd bright on thy waking,
And the song that thou heardest was the seraphim's song.
4. Thou art gone to the grave, but 'twere wrong to deplore thee
When God was thy ransom, thy guardian, and guide;
He gave thee, and took thee, and soon will restore thee,
f Where death has no sting, since the Saviour hath died.

1. Hear what the voice from heav'n pro-claims, For all the pi-ous dead—For all the pi-ous dead! *d!* Sweet is the sa-vour
 an 2. They die in Je-sus, and are bless'd; *d!* How kind their slum-bers are! How kind their slum-bers are! From suff'rings and from
 an 3. Far from this world of toil and strife, They're pre-sent with the Lord; They're present with the Lord: The la-bours of their

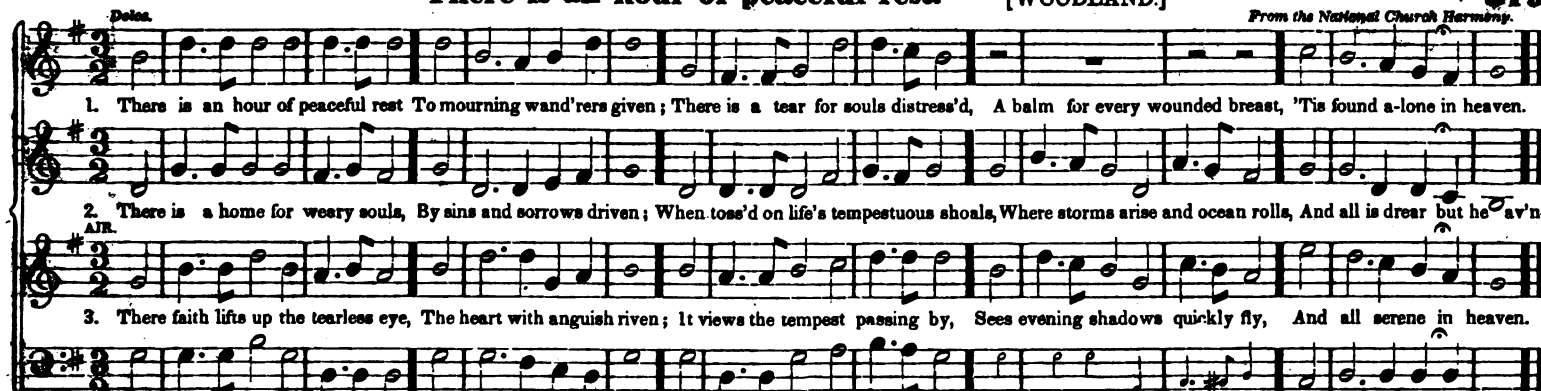
of their names, And soft their sleep-ing bed— *p* And soft— And soft— And soft their sleep-ing
 sin re-leased, And freed from eve-ry snare: And freed— And freed— And freed from eve-ry snare
 mor-tal life *f* End in a large re-ward: End in— End in— End in a large re-ward

'There is an hour of peaceful rest.' [WOODLAND.]

319

From the National Church Harmony.

Dolce.



1. There is an hour of peaceful rest To mourning wand'ers given; There is a tear for souls distress'd, A balm for every wounded breast, 'Tis found a-lone in heaven.

2. There is a home for weary souls, By sins and sorrows driven; When toss'd on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear but he 'av'n.

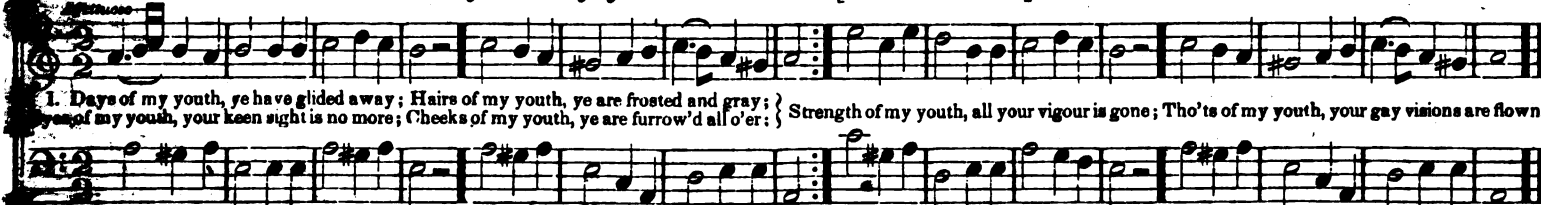
AIR.

3. There faith lifts up the tearless eye, The heart with anguish riven; It views the tempest passing by, Sees evening shadows quickly fly, And all serene in heaven.

4. There fragrant flow'rs immortal bloom, And joys supreme are given; There rays divine disperse the gloom; Beyond the dark and narrow tomb, Appears the dawn of heaven.

'Days of my youth.' [SOLO or DUETT.]

Allegretto.



1. Days of my youth, ye have glided away; Hairs of my youth, ye are frosted and gray; } Strength of my youth, all your vigour is gone; Tho'ts of my youth, your gay visions are flown.
Eyes of my youth, your keen sight is no more; Cheeks of my youth, ye are furrow'd all o'er; }

For the Solo.

2. Days of my youth, I wish not your recall;
Hairs of my youth, I'm content ye should fall;
Eyes of my youth, ye much evil have seen;
Cheeks of my youth, bathed in tears ye have been;
Thoughts of my youth, ye have led me astray;
Strength of my youth, why lament your decay?

3. Days of my age, ye will shortly be pass'd;
Pains of my age, yet awhile can ye last;
Joys of my age, in true wisdom delight;
Eyes of my age, be religion your light;
Thoughts of my age, dread ye not the cold sod;
Hopes of my age, be ye fix'd on your God.

BELFORD. 7, 8s & 8; or G. M. by the small notes.

Bro-ther, thou art gone to rest; We will not weep for thee; For thou art now where oft, on earth, Thy spi-rit long'd to be.

6 6 4 # 3 3 6 5 3 6 4 7

THE VOICE OF MY BELOVED. 11s & 8s.

O Thou in whose presence my soul takes delight, On whom in affliction I call; My comfort by day and my song in the night, My hope, my sal-vation.

HACHITLAN. 11s & Ss. [DOUBLE.]

Arranged from *MS. of M. P.*

331

1. O Thou in whose presence my soul takes de-light, On whom in af-fic-tion I call; My comfort by day, and my song in the night, My hope, my sal-va-tion, my all:

2. Oh why should I wan-der an a-lien from thee? Or cry in the desert for break? Thy foes will re-joice when my sor-rows they see, And smile at the tears I have shed.

Where dost thou at noon-tide re-sort with thy sheep, To feed on the pastures of love? Say, why in the val-ley of death should I weep, Or a-lone in the wil-der-ness rove?

O daughters of Zi-on, be-lieve, have you seen The Star that on Is-ra-el shone; Say, if in your tents my Be-lov-ed has been, And where with his flock he has gone?

Larghetto.

1. The voice of free grace cries 'E-scape to the moun-tain!' For A-dam's lost race Christ has o-pen'd a foun-tain, For sin and un-

2. Ye souls that are wounded, to the Sa-viour re-pair, Now he calls you in mer-cy—and can you for-bear? Tho' your sins are in-

1. Thou art gone to the grave, but we will not de-lore thee; Though sorrows and darkness en-com-pass the tomb, The Sa-viour has

clean-ness, and eve-ry trans-gres-sion: His blood flows so free-ly in streams of sal-va-tion— His blood flows so free-ly

crea-sed as high as a mountain, His blood can re-move them—it flows from the foun-tain: His blood can re-move them

pass'd thro' its por-tals be-fore thee, And the lamp of his love is thy guide thro' the gloom: And the lamp of his love

* The hymn, 'Thou art gone to the grave,' &c., may be sung to this tune by using the small notes where they occur, instead of the large ones, and terminating at the first double bar on page 223.

SCOTLAND. [CONCLUDED.]

323

CHORUS—for each stanza, of the 'Voice of Free Grace.'

streams of sal - va - tion.
flows from the foun-tain. Hal - le - lu - jah to the Lamb, who has bought us a par - don, We'll praise him a - gain, when we pass o - ver
guide through the gloom.

32 87 4 3 32 32 73 23 23 3

Jor - dan, We'll praise him a - gain when we pass o - ver Jor - dan.

6—

3. Now Jesus, our King, reigns triumphantly glorious;
O'er sin, death, and hell, he is more than victorious;
With shouting proclaim it—oh, trust in his passion,
He saves us most freely—oh, precious salvation!
4. Our Jesus, his name now proclaims all victorious,
He reigns over all, and his kingdom is glorious:
To Jesus we'll join with the great congregation,
And triumph, ascribing to him our salvation.
5. With joy shall we stand, when escaped to the shore;
With harps in our hands, we'll praise him the more;
We'll range the sweet plains on the banks of the river,
And sing of salvation for ever and ever!

324

Very Slow.

Poor, wildered, weeping heart!

1. Poor, wilder'd, weeping heart! What can re-
lieve thee? Come, sin-ful as thou art, Christ will re-
ceive thee: Come, tho' with woe oppress'd,

2. Come, trembling, timid soul,
Why this delaying?
Thunders, that o'er thee roll
Fall on thee straying:
Turn from destruction's ways,
Turn to the throne of grace,
There, seek thy Father's face,
Weeping and praying.

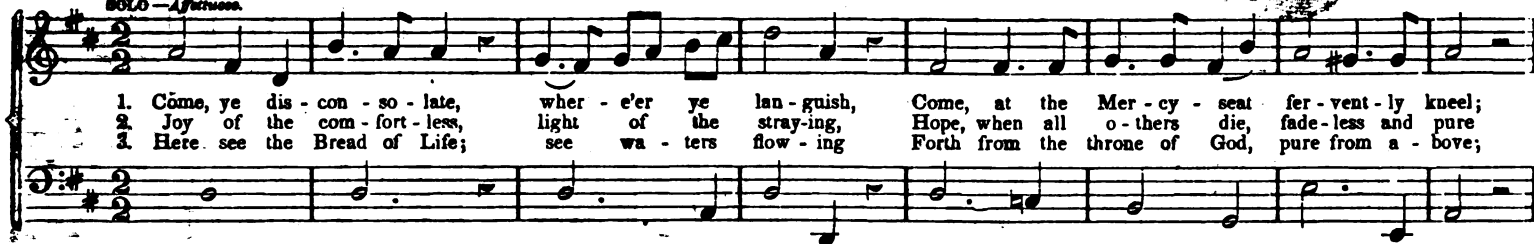
3. "Hence guilty fear and doubt,
Leave me for ever!
Lord, wilt thou cast me out?
Never—oh, never!
From unbelief of mind
From thoughts again inclined,
From flesh and hell combined
Thou wilt deliver."

There may'st thou sweetly rest, There, nought shall grieve thee.

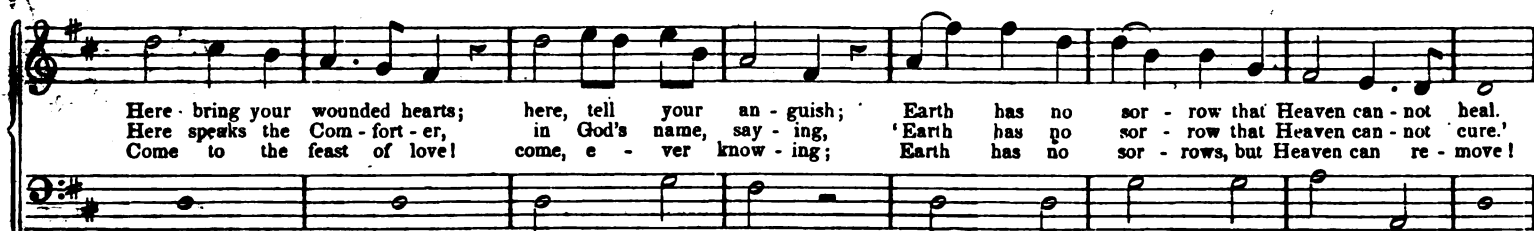
'Come, ye Disconsolate.'

325

SOLO - *Andante*.



1. Come, ye dis - con - so - late, wher - e'er ye lan - guish, Come, at the Mer - cy - seat fer - vent - ly kneel;
 2. Joy of the com - fort - less, light of the stray - ing, Hope, when all o - thers die, fade - less and pure
 3. Here see the Bread of Life; see wa - ters flow - ing, Forth from the throne of God, pure from a - bove;



Here bring your wound - ed hearts; here, tell your an - guish; Earth has no sor - row that Heaven can - not heal.
 Here speaks the Com - fort - er, in God's name, say - ing, 'Earth has no sor - row that Heaven can - not cure.'
 Come to the feast of love! come, e - ver know - ing; Earth has no sor - rows, but Heaven can re - move!

TRIO.



Here, bring your wound - ed hearts; here, tell your an - guish; Earth has no sor - row that Heaven can - not heal.
 Here, speaks the Com - fort - er, in God's name, say - ing, 'Earth has no sor - row that Heaven can - not cure.'
 Come to the feast of love! come, e - ver know - ing; Earth has no sor - rows, but Heaven can re - move.

DIRGE OF THE HEBREW CAPTIVES.

Very Slow.

A - long the banks where Babel's current flows, Our cap - tive bands in deep despondence stray'd; While Zi - on's fall in sad re-

membrance rose, While Zi - on's fall in sad re-membrance rose; Her friends, her children, min - gled with the dead.

How heavy is the night.

337

Words from the Assembly's Arranged Psalms.

af 1. How hea - vy is the night, That hangs up - on our eyes; al Till Christ, with his re - vi - ving light, O - ver our souls a - rise!

af 2. Our guil - ty spi - rits dread To meet the wrath of Heav'n; al But, in his right - eous - ness array'd, We see our sins for - giv'n.

af 3. Un - ho - ly and im - pure Are all our thoughts and ways; al His hands in - sect - ed na - ture cure, With sanc - ti - fy - ing grace.

af 4. The pow'rs of hell a - gree, To hold our souls in vain; al He sets the sons of bon - dage free, And breaks the curs - ed chain.

af 5. Lord, we a - dore thy ways, To bring us near to God; Thy sov'-reign pow'r, thy heal - ing grace, And thy a - ton - ing blood.

'Daughter of Zion, awake from thy sadness,'

Vivace, allegretto. SOLO.

1. Daugh-ter of Zi-on, a-wake from thy sad-ness, A-wake, for thy foes shall op-press thee no more; Bright o'er thy

2. Strong were thy foes, but the arm that sub-dued them, And scat-ter'd their le-gions, was migh-ti-er far; They fled like the

AIR.

3. Daugh-ter of Zi-on, the pow'r that hath saved thee, Ex-toll'd with the harp and the tim-brel should be; Shoot, for the

CHORUS.

hills dawns the day-star of glad-ness; A-rise! for the night of thy sor-rows is o'er: TUTTI.

chaff from the scoldge that pur-sued them; How vain were their steeds and their cha-riots of war: Daugh-ter of Zi-on, a-wake

foe is de-stroy'd that en-slaved thee, Th'op-pres-sor is van-quish'd, and Zi-on is free: TUTTI.

‘Daughter of Zion, awake from thy sadness.’ [CONCLUDED.]

329

sad - ness, A - wake, for thy foes shall op - press thee no more; Shall op - press thee no more, no more, no more.

Inst.

43 6 6 4 7 6 7 5 4 6 8 6 7 6 5

‘Your harps, ye trembling saints.’ [OLMUTZ.] C. M. Gregorian Chant.

Your harps, ye trembling saints, Down from the wil - lows take; Loud to the praise of love di - vine, Bid eve - ry string a - wake.

43 6 6 4 7 6 7 5 4 6 8 6 7 6 5

'When I can read my title clear.'

[SOMERVILLE.]

From *James Evening Melodist*.

al 1. When I can read my ti - tle clear To mansions in the skies, I'll bid fare-well to eve - ry fear, And wipe my weep-ing eyes.

AIR.

3. Let cares like a wild de-luge come, And storms of sor-row fall; May I but safe-ly reach my home, My God, my heav'n, my all:

2. Should earth a-against my soul en-gage, And hell-ish darts be hurl'd, Then I can smile at Sa-tan's rage, And face a frown-ing world.

al 4. There shall I bathe my wea-ry soul In seas of heav'nly rest, And not a wave of trou-ble roll A-cross my peace-fal breast.

• Happy is he, that fears the Lord.

[PIETY.]

C. M. E. Clark.

231

1. Happy is he that fears the Lord, And follows his com - mands, And follows his commands; Who lends the poor without re-ward,

SOLO. TUTTL.

6 7 6 6 3 6 6 7

Who lends the poor without re - ward, Or gives with lib - 'ral hands.

SOLO. TUTTL.

6 6 6 6 6 6 6 6

2. As pity dwells within his breast,
To all the sons of need;
So God shall answer his request
With blessings on his seed.

3. In times of danger and distress
Some beams of light shall shine,
To show the world his righteousness
And give him peace divine.

4. His works of piety and love
Remain before the Lord;
Honour on earth, and joys above,
Shall be his sure reward.

1. *fz* The Cha - riot! the Cha - riot! its wheels roll in fire, As the Lord co - meth down in the pomp of his ire;

2. The Glo - ry! the Glo - ry! a - round him are pour'd; Migh - ty hosts of the an - gels that wait on the Lord.

3. *f* The Trum - pet! the Trum - pet! the dead have all heard; Lo! the depths of the stone - co - ver'd char - nel are stirr'd!

4. *fz* The Judg - ment! the Judg - ment! the thrones are all set, Where the Lamb and the white - vest - ed el - ders are met;

5. *di* O Mer - cy! O Mer - cy! look down from a - bove, Great Cre - a - tor, on us, thy sad chil - dren, with love!

Lo! self - mo - ving, it drives on the path - way of cloud, And the heavens with the bur - den of God - head are bow'd!

ff And the glo - ri - fied saints, and the mar - tyre are there! And there all who the palm - leafs of vic - to - ry wear!

From the sea, from the earth, from the south, from the north, All the vast ge - ne - ra - tions of man all come south!

once in the sight of the Lord, And the doom of e - ter - ni - ty hangs on the wick - ed are driven, May our jus - ti - fied souls find a wel - come in

'Jesus, lover of my soul.'

[HOTHAM. 7a.]

Dr. J. H. H. H.

333

Andante.

1. Je - sus! lover of my soul, Let me to thy bosom fly, While the raging billows roll,—While the tempest still is high! Hide me, O my Saviour hide,

AIR.

2. Other refuge have I none, Hangs my helpless soul on thee; Leave, ah! leave me not alone, Still support and comfort me; All my trust on thee is staid,

6 8 9 7 4 5 4 6 9 7 6 6 9 3 5 3 9 5 6 4 6 4 6 9 7 6— 6 4 9 9 9

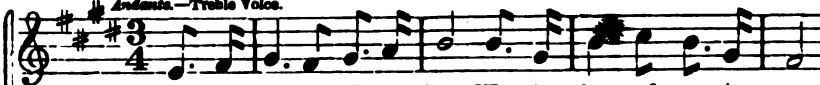
Pla. *For.*

Till the storm of life is past; Safe in - to the ha - ven guide; O, re - ceive, O, re - ceive, O, re - ceive my soul at last.

All my help from thee I bring; Co - ver my de - fence - less head With the shadow, With the shadow, With the sha - dow of thy wing.

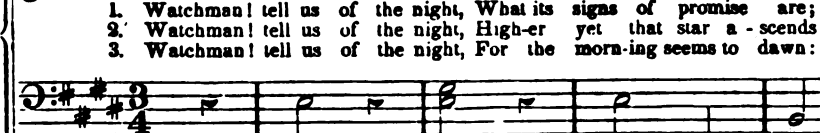
6 9 9 6 9 5 4 3 9 4 9 5 9 6 9 7

Andante—Treble Voice.




1. Watchman! tell us of the night, What its signs of promise are; Traveller! o'er yon mountain's height, See that glo-ry beam-ing star!
 2. Watchman! tell us of the night, High-er yet that star a-scends: Traveller! bless-ed-ness and light, Peace and truth its course por-tends!
 3. Watchman! tell us of the night, For the morn-ing seems to dawn: Traveller! dark-ness takes its flight, Doubt and ter-rour are with-drawn!

Inst.




Treble Voice.



Watchman! does its beauteous ray, Aught of peace or joy fore-tell? Traveller! yes: it brings the day, Promised day of Is-ra-el!—1
 Watchman! will its beams a-lone Gild the spot that gave them birth? Traveller! a-ges are its own; See! it bursts o'er all the earth!—2
 Watchman! let thy wand'rings cease; Hie thee to thy qui-et home: Traveller! lo! the Prince of Peace, Lo! the Son of God is come!—3

Tenour Voice.



CHORUS—to 1st and 3d stanzas.



CHORUS—to 2d stanza.



1—Traveller! yes: it brings the day, Promised day of Is-ra-el. } 3—Traveller! lo! the Prince of Peace! Lo! the Son of God is come! Lo! the Son of God is come!
 2—Traveller! a-ges are its own, See! it bursts o'er all the earth. }



• For harmonization.

HARRISBURG.

A Washingtonian Appeal.

Words by G. P. W.

335

1. High rolls the Temp'rance wave, See! still they come; Man is no longer slave To that de-mon Rum; Rea-son as-sumes her sway, Vice hides her head,

2. Strike! then for lib-er-ty, While yet ye may; Strong drink's a ty-ran-ny, Dash it a-way; Taste not that poison'd cup, Death lurks therein,

3. Come, now, ye drink-ers, come! Join yet to-day; Nor let the morrow's sun, See your de-lay! Here let the rich and poor, High, low, and all,

4. Soon shall the shout go round, O'er hill and main; Th' long lost at length are found, Th' dead now live again, Champagne and sherry too, Brandy and gin

Chorus.
Widow's fears—children's tears, All, all have fled: Pil-grims and wan-der-ers, Hith-er, O come! Where the free dare to be, This is your home!

Broken hearts—conscience' smarts Fill that cup of sin: Pilgrims, &c.

The song prolong—loud and strong, O'er old Bacchus' fall: Pilgrims, &c.

Have lost their charm, to do us harm, Or tempt again to sin. Pilgrims, &c.

1. All hail, the great Emmanuel's name! Let an - gels prostrate fall; Bring forth the roy - al di - a - dem, And crown him Lord of all:

2. Crown him, ye martyrs of our God, Who from his al - tar call; Praise him who shed for you his blood, And crown him Lord of all:

AIR.

7 6 7 8 7 6 7 T. a. 6 8 8 8

Bring forth the roy - al di - a - dem, And crown him Lord of all.

Praise him who shed for you his blood, And crown him Lord of all.

6 7 6 7 8 7 6 6 7 8 8

3. Ye chosen seed of Israel's race,
A remnant weak and small,
Hail him, who saves you by his grace,
And crown him Lord of all.
4. Ye Gentile sinners, ne'er forget
The wormwood and the gall;
Go, spread your trophies at his feet
And crown him Lord of all.
5. Let every kindred—every tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.
6. Oh! that with yonder sacred throng,
We at his feet may fall,—
And join the everlasting song,
And crown him Lord of all.

* This tune was a great favourite with the late Dr. Dwight. It was often sung by the College Choir; while he, "catching as it were the inspiration of the heavenly world, would join them, and his more ardent devotion. —Incidents in the life of President Dwight, p. 98.

QUARTET. "The Orphan's Prayer."

From the Dulcimer.

337

With tenderness and feeling.

Cres. *Dim.* *Cres.* *Dim.*

I love to stay where my mo - ther sleeps, And gaze on each star as it twink - ling peeps, Thro' that bend - ing wil - low which lone - ly

AIR. *Cres.* *Dim.* *Cres.* *Dim.*

Dim.

Cres. *Dim.*

weeps O'er my mo - ther's grave, O'er my mo - ther's grave, Thro' that bend - ing wil - low O'er my mo - ther's grave.

Cres. *Dim.*

'Sing to the Lord in joyful strains.'

[CLIFFORD]

C. M.

339

al 1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; Let all the cheer - ful na - tions join—

SOLO.

3. Till, midst the strains of dis - tant lands, The is - lands sound his praise; And all, combined, with one ac - cord—

6 6 76 8 4 5 4 5 4 7 4 5

TUTTI - Pla. For.

Let all the cheer - ful na - tions join To spread his glo - ry round— To spread his glo - ry round.

And all, com-bined, with one ac - cord, Je - ho - vah's glo - ries raise— Je - ho - vah's glo - ries raise.

TUTTI - Pla. For.

6 8 5 6 5 5

1. Safe-ly through a - no - ther week, God has brought us on our way; Let us now a bless - ing seek, Wait - ing in his courts to - day;

2. While we seek sup - plies of grace, Thro' the dear Re - deem - er's name, Show thy re - con - cil - ing face, Take a - way our sin and shame:

3. Here we're come thy name to praise, Let us feel thy presence near; May thy glo - ry meet our eyes, While we in thy house ap - pear:

4. May the gos - pel's joy - ful sound Con - quer sin - ners, comfort saints; Make the fruits of grace a - bound; Bring re - lief for all com - plaints:

TUTTL

Day of all the week the best, Em - blem of e - ter - nal rest— Day of all the week the best, Em - blem of e - ter - nal rest!

From our world - ly cares set free, May we rest this day in thee: From our world - ly cares set free, May we rest this day in thee.

Here af - ford us, Lord, a taste Of our e - ver - last - ing feast: Here af - ford us, Lord, a taste Of our e - ver - last - ing feast.

SOLO.

Such let all our sab - baths prove, Till we join the church a - bove: Such let all our sab - baths prove, Till we join the church a - bove.

TUTTL

'While with ceaseless course the sun.' [BENEVENTO.] 7s. 8Vbbs. 341

an 1. While with ceaseless course the sun Hasted through the former year, Many souls their race have run, Ne - ver more to meet us here;

at 2. As the wing-ed ar - row flies, Speedi - ly the mark to find; As the light-ning from the skies, Darts and leaves no trace be - hind;

3. Thanks for mer - cies past re - ceive, Par - don of our sins re - new, Teach us henceforth how to live, With e - ter - ni - ty in view:

Figured bass notation: 3 7 6 6 4 6 4 6 2 7

Fix'd in an e - ter - nal state, They have done with all be - low; We a lit - tle longer wait, But how lit - tle none can know.

Swift - ly thus our fleet - ing days Bear us down life's rapid stream; *di ad* Upward, Lord, our spirits raise; All be - low is but a dream.

Bless thy word to young and old, Fill us with a Saviour's love; And when life's short tale is told, May we dwell with thee a - bove.

Figured bass notation: 3 7 6 6 4 6 4 6 2 7

342

'When all thy mercies, O my God.'

[ANNANDALE.]

C. M.

1. When all thy mer-cies, O my God, My ri-sing soul sur-veys; Transport-ed with the view I'm lost, Tran-sport-ed

with the view I'm lost In won-der, love, and praise.

2. Unnumber'd comforts to my soul
Thy tender care bestow'd,
Before my infant heart conceived
From whom those comforts flow'd.
3. When in the slippery paths of youth
With heedless steps I ran,
Thine arm, unseen, convey'd me safe,
And led me up to man.
4. Ten thousand thousand precious gifts
My daily thanks employ;
Nor is the least a cheerful heart,
That tastes those gifts with joy.
5. Through every period of my life
Thy goodness I'll pursue;
And after death, in distant worlds,
The glorious theme renew.

'My native land.'

[MISSIONARIES' FAREWELL.]

8s & 7s.

343

Second Treble.

al 1. Yes, my na-tive land, I love thee; All thy scenes, I love them well; Friends, con-nections, hap-py country, *af* Can I bid you all Farewell?

al 2. Home, thy joys are passing love-ly, Joys no stranger's heart can tell; Hap-py home, 'tis sure I love thee, *af* Can I, can I say Fare-well?

Can I leave you, can I leave you, Can I leave you, far in heathen lands to dwell? Can I leave you, far in heathen lands to dwell?

Can I leave thee, can I leave thee, Can I leave thee, far in heathen lands to dwell? Can I leave thee, far in heathen lands to dwell?

p 3. Scenes of sacred peace and pleasure, *al* 4. Yes, I hasten from you gladly,
Holy days and Sabbath bell;
Richest, brightest, sweetest treasure,
Can I say a last farewell!
Can I leave you,
Far in heathen lands to dwell?

From the scenes I love so well,
Far away, ye billows, bear me;
Lovely native land, farewell!
Pleased I leave thee—
Far in heathen lands to dwell.

m 5. In the desert let me labour,
On the mountains let me tell
cr How he died, the blessed Saviour,
To redeem a world from hell!
al Let me hasten,
Far in heathen lands to dwell.

al 6. Bear me on, thou restless ocean,
Let the winds the canvass swell;
Heaves my heart with warm emotion
While I go far hence to dwell,
Glad I leave thee,
Native land, farewell! farewell!

* This singular piece, together with the accompanying hymn, were found in the 'Evangelist,' a spirited religious newspaper, published in the city of New-York.

'They have gone to the land.'

[PALESTINE]

From the Marston Chorus.

1. They have gone to the land where the pa-tri-archs rest, Where the bones of the pro-phets are laid; Where the cho-sen of Is-ra-el the promise pos-sess.

2. They have gone to the land where the Gospel's glad sound, Sweetly tuned by the an-gels a - bove, Was re-echoed on earth through the regions a - round.

3. They have gone—the glad heralds of mercy have gone, To the land where the martyrs once bled; Where the 'Beast and False Prophet' have since trodden down.

And Je - ho - vah his won-ders dis-play'd: *p* To the land where the Saviour of sin-ners once trod, *dim* Where he labour'd, and languish'd, *mf*

In the ac - cents of hea - ven - ly love: Where the Spi - rit de-scend-ed in to - kens of flame, The rich gifts of his grace to

The fair fa - brick that Zi - on had laid: Where the churches, once plant-ed, and water'd, and blest With the dew which the Spi - rit

'They have gone to the land.' (CONCLUDED.)

248

Where he triumph'd o'er death, and ascend - ed to God, As he captive cap - ti - vi - ty led.

4. They have gone—O, thou Shepherd of Israel, have gone
The glad mission in love to restore;
Thou wilt not forsake them, nor leave them alone;
Thy blessing we humbly implore.
Thy blessing go with them—O, be thou their shield
From the shafts of the Fowler that fly;
O, Saviour of sinners, thine arm be reveal'd
In mercy, in might, from on high.

Where a-pos-tles wrought signs in Em-man-u-el's name, The truth of their mission to seal.

Have been smit-ten, de-spoil'd, and by hea-then pos-sess'd; And the places that knew them de-filed.

Inst.

'All hail! the great Emmanuel's name.'

[HARBOROUGH.]

Edinburgh.

Gro. For.

Let angels prostrate fall; Bring forth the roy-al di-a-dem, And Crown him, Crown him, Crown him, Crown him Lord of all.

Fin.

THE SEAMAN'S PRAYER. [QUARTET.]

Smooth and Soaring

Je - sus, most holy one, We lift our souls to thee; } Watch us while shadows lie } Hear the heart's lonely sigh, Thine too hath bled: Thou that hast
Plead for us, Sa-viour, Lone wand'ers on the sea. } Far o'er the water spread; }

AIR.

Cres. p

look'd on death, Aid us when death is near, Whisper of heav'n to faith—Redeemer, Re-deem-er, hear, Hear, O hear and save us, Toss'd on the

Cres. p *Cres. Rit. f Rit. Dim.*

'There is a stream whose gentle flow.' [MILTON.] L. M. Rapdn. 347

Andante.

There is a stream whose gen - tle flow, Sur - rounds the ci - ty of our God: There is a stream whose gentle flow,

AIR.

7 6 8 4 3 4 5 6 4 5 6 7 8 7 6 5 4 3 2 1

Sur - rounds the ci - ty of our God; A sa - cred ri - ver, from whose fo unt, The li - ving wa - ters flow a - broad.

7 6 6 4 3 2 1 7 6 6 4 3 2 1 7 6 6 4 3 2 1 7 6 6 4 3 2 1

THE SUPPLIANT. 5s & 7s.

Arranged from *Spiritual Songs*.

Largo affettuoso.

1. For - give my fol - ly, O Lord, most ho - ly; Cleanse me from ev - e - ry stain; For thee I lan - guish;

P.A.R.

-5- 8 7 1 3 6 - 1 3 7 6 7

2. Deeply repenting,
Sorely lamenting
All my departures from thee;
And now returning,
Thine absence mourning,
Lord, show thy mercy to me.

3. Sinful, unworthy,
Trembling before thee,
Here at thy cross will I kneel;
Thy love once bleeding,
Now interceding,
Shall with the Father...

8 7 1 3 6 - 1 3 7 6 7

'We come with joy and gladness.'

[ANNIVERSARY HYMN.]

349

1. We come with joy and glad-ness To breathe our songs of praise; Nor let one note of sad-ness Be mingled in our lays;

2. The sound is wax-ing stronger, And thrones and na-tions hear,— Proud man shall rule no long-er, For God, the Lord, is near:

3. And then shall sink the mountains, Where pride and power are crown'd, *p* And peace, like gen-tle foun-tains, Shall shed its pure-ness round.

6 7 6 8 7 8 7

For 'tis a hallow'd sto-ry, This theme of freedom's birth; Our fa-ther's deeds of glo-ry Are echoed round the earth.

And he will crush op-pres-sion, And raise the hum-ble mind, And give the earth's pos-ses-sion Among the good and kind.

ff O God! we would a-dore thee, And in thy sha-dow rest; Our fa-thers bow'd be-fore thee, And trust-ed, and were bless'd.

8 4 4 6 7 6 8 8 7 6 7 8 6 4 7

SENTENCE. "I will arise." [INTRO.]

351

Slow and soft.

I will a - rise, I will a - rise, and go to my Fa-ther, and will say un-to him: have sin-ned against

I will a - rise, I will a - rise, and go to my Fa-ther, and will say un-to him: "Fa-ther, I have sin-ned, Fa-ther, I have sinned, have sinned a-against

I will a - rise, I will a - rise, and go to my Fa-ther, and will say un-to him; have sin-ned a-against

heav'n and be - fore thee, and am no more worthy to be call-ed thy son, and am no more worthy to be call-ed thy son, and am no more worth-y to be call-ed thy son.

heav'n and be - fore thee, and am no more worthy to be call-ed thy son, to be call-ed thy son, to be call-ed thy son.

heav'n and be - fore thee, and am no more worthy to be call-ed thy son, to be call-ed thy son, to be call-ed thy son.

heav'n and be - fore thee, and am no more worthy to be call-ed thy son, and am no more worthy to be call-ed thy son, and am no more worthy to be call-ed thy son.

' Now be the Gospel Hanner '

Tenth.—Allegro.

from the Mission Song.

1. Now be the gos - pel ban - ner In eve - ry land un - furl'd, And be the shout Ho - san - na, Re - e - cho'd thro' the world;

2. What tho' th'embat-tled le - gious Of earth and hell com - bine? His arm throughout their re - gions Shall soon in ter - rour shine.

3. Yes, thou shalt reign for - e - ver, O Je - sus, King of kings; Thy light, thy love, thy fa - vour, Each ransom'd cap - tive sing.

Till eve - ry isle and na - tion, Till eve - ry tribe and tongue, Re - ceive the great sal - va - tion, And join the hap - py throng;

Gird on thy sword vic - to - rious, Im - ma - nuel, Prince of Peace, Thy tri - umph shall be glo - rious, Ere yet the bat - tle cease.

RESPONSE

The isles for thee are wait - ing, The de - serts learn thy praise; The hills and val - leys greet - ing, The song re - sponsive raise.

'Now be the Gospel Banner.' [CONCLUDED.]

353

CHORUS—For each stanza.

Now be the gos-pel banner In eve-ry land un-furl'd, And be the shout Ho-san-na Re-e-cho'd thro' the world.

4 6 7 4 6 6 4 5 6 6 #6 6#6 6 4 7 4 5

'Hosanna to the Prince of Light.' [DEACOURT.]

J. Stebens.

And tore the bars a-way.

AIR. Ho-sanna to the Prince of Light, That clothed himself in clay; Enter'd the i-ron gates of death, And tore the bars a-way.

And tore the bars a-way.

4 6 87 7 6 87 87 6 6 6 6

354

TO-DAY. 6s & 4s; 4 lines.

Musical score for 'TO-DAY' in 2/2 time, key of B-flat major. The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The lyrics are: 'To-day the Sa-viour calls: Ye wanderers, come; O ye be-night-ed souls, Why long-er roam!'. The tempo is marked 'AIR'.

WAYLAND. 8s & 4s.

Musical score for 'WAYLAND' in 4/4 time, key of B-flat major. The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The lyrics are: 'Hark! hark! the gospel trumpet sounds, Thro' earth and heav'n the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace di-vine'. The tempo is marked 'Allegro Moderato'. A note above the piano part states 'Tenor and Bass sing the small notes.'.

WEEP NOT FOR ME.

f *allegro*.

355

With expression.

AIR.

When the orb of life is wan - ing, Weep not for me, And the grave its prey ob - tain - ing, Weep not for me.

When the sil - ver chord is breaking, When the soul this world for - sak - ing, Her e - ter - nal home is seek - ing, Weep not for me.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (one sharp) and 3/4 time. The tempo and mood are indicated as 'f' (forte) and 'allegro'. The score consists of two systems of music. The first system contains the first two lines of the vocal parts and piano accompaniment, with the lyrics 'When the orb of life is wan - ing, Weep not for me, And the grave its prey ob - tain - ing, Weep not for me.' The second system contains the next two lines of the vocal parts and piano accompaniment, with the lyrics 'When the sil - ver chord is breaking, When the soul this world for - sak - ing, Her e - ter - nal home is seek - ing, Weep not for me.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, often using triplets and sixteenth notes. The vocal parts are written in a style that suggests a hymn or a solemn song, with long notes and a clear melodic line. The lyrics are printed below the vocal staves, with hyphens indicating syllables that span across measures.

LOVING KINDNESS. L. M.

1. A-wake, my soul, to joy-ful lays, And sing the great Re-deemer's praise; He just-ly claims a song from me: His lov-ing - kind - ness—oh how free!

2. He saw me ru - in'd in the fall, Yet loved me not - with-standing all; He saved me from my lost es-tate, His lov-ing - kind - ness—oh how great!

His lov-ing - kind - ness, lov-ing - kind - ness, His lov-ing - kind - ness—oh how free!

His lov-ing - kind - ness, lov-ing - kind - ness, His lov-ing - kind - ness—oh how great!

3. When trouble, like a gloomy cloud,
Has gathered thick, and thundered loud,
He near my soul has always stood,
His loving-kindness—oh how good!
4. Often I feel my sinful heart
Prone from my Saviour to depart;
But though I have him oft forgot,
His loving-kindness changes not.
5. Soon shall I pass the gloomy vale,
Soon all my mortal powers must fail;
Oh may my last expiring breath
His loving-kindness sing in death.
6. Then let me mount and soar away
To the bright world of endless day,
And sing, with rapture and praise,
His loving-kindness in the skies.

"From yonder Mount." 7s & 4s.*

Arranged from Spiritual Songs.

357

1. Hark! from yon - der mount a - rise Notes of sad-ness,— Je - sus dies! On the cross the Lord of lords Love for guilt-y

man re - cords. Sin - ner, sin - ner, Hear your Sa - viour's dy - ing words:

2.
 "Mortal, for your guilt I die,
 Guilt that dared your God defy;
 Blood for blood I freely give,
 Death I taste that you may live;
 Sinner, sinner,
 Free salvation now receive."

* Stanzas of this measure may also be sung in tunes of the measure of 8, 7 and 4, by using a slur at the close of the 1st and 3d lines.

358

'While life prolongs its precious light.'

Mr. H. Stephens.

SYMPHONY.

Affettuoso.

While life pro-longs its pre-cious light,

AIR.

6 #6 6 6 7 6 6 7 6 #

P. P. Piu. Cres. TUTTI. Espressivo.

Mer-cy is found, and peace is given; But soon, ah soon, ap-proach-ing night, Shall blot out eve-ry hope—eve-ry hope of heav'n.

SOLO. TUTTI.

6 4 6-7 6 6 6 5 6-5 6

'While life prolongs its precious light.' [CONCLUDED.]

359

Pia.
Tutti. Cres.
Pia.

While God in - vites, how blest the day, How sweet the gos - pel's charm - ing sound; Come, sinners, haste, O haste a - way,

6 #6 3 6 #6 3 4 7 #

Tutti. Cres.

While yet a pard' - ning God is found.

SYMPHONY.

6 1 #6 3 6 #6 3 8 4 5 7

'Happy the land.'

[CONCLUDED.]

361

stones, And daughters bright as po-lish'd stones, Give strength and beauty, Give strength and beauty, Give strength and beau-ty to the state.

8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1 6 5 4 3 2 1 7

'Now the shades of night are gone.'

7s.

Von Scher.

From the Family Minstrel.

1. Now the shades of night are gone; Now the morn-ing light is come: Lord, may we be thine to-day; Drive the shades of sin a-way.

2. Fill our souls with heaven-ly light, Ba-nish doubt and clear our sight; In thy ser-vice, Lord, to-day, May we la-bour, watch, and pray.

3. Keep our haughty pas-sions bound; Save us from our foes a-round; Go-ing out and co-ming in Keep us safe from eve-ry sin.

4. When our work of life is past, O re-ceive us then at last; Night and sin will be no more, When we reach the heavenly shore.

4 7 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 7

362

'Before Jehovah's awful throne.' [DENMARK.] L. M. Dr. Guban.

Musette.

AIR.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions, bow with sa - cred joy! Know that the Lord is God a - lone,

7 8 98 45

Fa.

TRIO.

He can cre - ate, and he de - stroy—He can cre - ate, and he de - stroy. an His sov'reign pow'r with - out our aid.

78 7 6 47

‘Before Jehovah’s awful throne.’ [CONTINUED.]

263

Made us of clay, and form'd us men; And when, like wand'ring sheep we stray'd, He brought us to his fold a - gain—

AIR.

7 6 # 3 4 7 3 4 4 7 6 7 4 3 6 7 6 4

Con Spirito.

He brought us to his fold a - gain. We'll crowd thy gates with thank - ful songs, High as the heav'ns our voi - ces raise.

TUTTI.—For.

6 7 6 4 6 7 7 7 7 7 6 8 7 7 6 7 7 7 6 7 7 7

And earth, and earth with her ten thou - sand, thou - sand tongues, Shall fill thy courts with sound - ing praise—Shall fill thy courts with

439 2 374 743 4 Unison.

sound - ing praise—shall fill—shall fill thy courts with sound - ing praise. Wide! wide as the world is thy com-mand

6 13 6 4 8 7 9 7

'Before Jehovah's awful throne.'

[CONCLUDED.]

34

First system of the musical score. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#). The melody is written in the first treble staff. The lyrics are: "Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When roll - ing years shall cease to". Below the staves, there are figured bass notations: 4, Unison, 3 3 3 3, 6, 8 7 4 5, 6, 4 3 4 5, 8 7 4 5.

Second system of the musical score. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#). The melody continues from the first system. The lyrics are: "move, shall cease to move, When roll - ing years shall cease to move, When roll - ing years shall cease to move." Below the staves, there are figured bass notations: 3 4 6, 4, 7, 8 7 4 5, 8 7 4 5, 7 3 5 4 3 2 8 7, 3 4 6, 4, 8 7.

• Vital spark of heavenly flame.'

[DYING CHRISTIAN.]

Abstract.

Adagio Affettuoso.

Adagio Affettuoso.

AIR.

Vi - tal spark of heav'nly flame, Quit, O quit this mor-tal frame! Trembling, hoping, ling'ring, fly - ing!—Oh! the pain, the bliss of dy - ing!

Cease, fond na - ture, cease thy strife, And let me lan - guish in - to life! Hark! they whis - per, an - gels say; they whis - per, an - gels say,

Hark

Hark

• Vital spark of heavenly flame.

[CONCLUDED.]

369

For. *Dim.* *Pia.* *For.* *Pia.*

Grave, where is thy vic-to-ry! thy vic-to-ry! O Grave, where is thy vic-to-ry! thy vic-to-ry! O Death, where is thy sting! O Death, where is thy sting!

For. *For.* *Adagio.*

Lend, lend your wings! I mount, I fly! O Grave, where is thy vic-to-ry! thy vic-to-ry! O Death, O Death, where is thy sting!

'O praise God in his holiness.'*

[ANTHEM,—Ps. 150.]

H. Mason.

AIR.

O praise God in his ho - li - ness, Praise him in the fir - ma - ment of his pow'r; Praise him in his no - ble acts, Praise him in his no - ble acts,

6 4 6 5 7 7

For. **Pis**

Praise him upon the lute and harp;

Praise him ac - cord - ing to his ex - cel - lent greatness; Praise him in the sound of the trumpet, of the trumpet; Praise him upon the lute, up - on the lute and harp,

Unison.

4 6 6 4 8 8 4 7 7

'O praise God in his holiness.' [CONCLUDED.]

371

Let every thing that hath
Praise him in the cymbals, in the cym-bals and dances, Praise him on strings, on strings and pipes, Let every thing that hath breath,
Let every thing that hath

Unison.

7 # 7

Let every thing that hath breath praise the Lord, that hath breath praise the Lord,
breath, Let every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord, PRAISE THE LORD, PRAISE THE LORD.
ath, that hath breath praise the Lord, that hath breath praise the Lord,
Let every thing that hath breath,

6 4 6 4 4 6 6 4

372

DUET.

'How beauteous are their feet.'

Matthews.

1. How beauteous are their feet Who stand on Zi - on's hill; Who bring sal - va - tion on their tongues, And words of peace re -

veal! How charming is their voice! How sweet their tidings are! Zi - on, be-hold thy Sa-viour Ki - - - - - ng, He

Zi - on, be - hold thy Sa - viour King, He reigns, be reigns and tri-umphs here.

SEMI-CHORUS.

reigns, He reigns and tri - umphs here. How charming is their voice! How sweet their ti - dings are! 'Zi - on, behold thy Sa-viour King, He

AIR.

3 2 7 5 3 2 4 5

‘How beauteous are their feet.’

[CONTINUED.]

873

This musical score is for a hymn, continuing from page 872. It is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'Zi-on, be-hold thy Sa-viour King! Zi-on, be-hold thy Sa-viour King! reigns and triumphs here, Zi-on, be-hold thy Sa-viour King! Zi-on, be-hold thy King! How charming is their voice! How Be-hold thy Sa-viour King! He reigns, he reigns and tri-umphs here! sweet their ti-dings are! Zi-on, be-hold thy Sa-viour King! He reigns and triumphs here! Volti.'

The score consists of two systems of music. The first system contains the first two lines of the hymn, and the second system contains the remaining lines. The piano accompaniment is written in the lower staves, and the vocal parts are in the upper staves. The lyrics are written below the vocal staves.

374

'How beauteous are their feet.'

[CONCLUDED.]

He reigns and triumphs,
He reigns and triumphs, He reigns and triumphs here! How
He reigns and tri-umphs,
He reigns and tri-umphs,

He re - l - - - - - gns, He reigns, he reigns and tri - umphs here!
re - l - - - - - gns, He reigns, He re - l - - - - - gns,
charming is their voice! How sweet their ti - dings are! Zi - on, be - hold thy Saviour King, He reigns, he reigns and tri - umphs here!
Zi - on, be - hold thy Sa - viour King, He reigns and tri - umphs here, He reigns, he reigns and tri - umphs here!

'Blessed be the Lord.'

Rev. S. Thompson.

375

Musical score for the first system of the hymn. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2, with the word 'AIR.' written above it. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are: 'Bless - ed, Bless - ed, Bless-ed be the Lord, for e - ver - more; Bless - ed be the Lord, Bless - ed be the Lord,'.

Musical score for the second system of the hymn. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are: 'Blessed be the Lord, for - e - ver - more; Bless-ed be the Lord, for - e - ver-more; A - men, and A - men, A - men.'.

• Hark! the Song of Jubilee. • [CONTINUED.]

377

of his Son— Are the king-doms of his Son. *Inst.* He shall reign from

pole to pole, With su - preme, unbound - ed sway; He shall reign, when, like a scroll, Yonder heav'ns have pass'd a - way! He shall reign, when, like a scroll,

'Hark! the Song of Jubilee.'

[CONTINUED]

Pia. Lento. *Al. For.*

Yon - der heav'ns have pass'd a - way! - *p* have pass'd a - way - *pp* have pass'd a - - way! *al f* Hal - le - lu - jah! for the Lord

6 7 6 6 # 6 6 #

God om - ni - po - tent shall reign; Hal - le - lu - jah! let the word e - cho round the earth and main - the earth and

2

'Hark! the Song of Jubilee.' [CONCLUDED.]

379

Hal - le - lu - jah, Hal - le - lu - jah,

Ha-le-lu-jah, Ha-le-lu-jah, let the word E - cho E - cho E - cho round the earth and main.

Hal - le - lu - jah, Hal - le - lu - jah,

6 4

round the earth and main, round the earth and ma - - - - in.

E - cho, E - cho round the earth and ma - - - - in.

erth and main, round the earth and *trist.* ma - - - - in. *trist.*

4 3 4 3

O sing unto the Lord:

O sing un - to the Lord a new song, a new song: O sing un - to the Lord a new song, a new song:

O sing un - to the Lord a new song, a new song: O sing un - to the Lord a new song, a new song:

O sing un - to the Lord a new song, a new song: O sing un - to the Lord, the Lord a new song, sing,

Let the congre - gation of the saints praise him: Let the congre - gation of the saints praise him:

O sing un - to the Lord, the Lord a new song, sing, O sing un - to the Lord, the Lord a new song, sing,

'O sing unto the Lord.' [CONCLUDES.]

381

First system of the musical score. It consists of four staves. The first staff is a vocal line with the lyrics: "sing un-to the Lord a new song: Let the con-gre-gation of the saints praise him:". The second staff is a vocal line with the lyrics: "a new song: pra - - - - - ise him: Let the con-gre-gation of the saints praise him:". The third staff is a vocal line with the lyrics: "sing un-to the Lord a new song: Let the con-gre-gation of the saints praise him:". The fourth staff is a bass line with the lyrics: "Lord, un-to the". Below the staves are the following numbers: 7 8 7 6 5 6 2 3, 6, and 8 7.

Second system of the musical score. It consists of four staves. The first staff is a vocal line with the lyrics: "Let the congre-gation of the saints praise him:". The second staff is a vocal line with the lyrics: "Pra - - - - - ise him: Let the congre-gation of the saints praise him: the saints praise him: the saints praise him.". The third staff is a vocal line with the lyrics: "Pra - - - - - ise him, praise him.". The fourth staff is a bass line. Below the staves are the following numbers: 2 3 2 7 2 3, 2 3 2 7 2 3, 2 3 2 7 2 3, 7, 2 3, 2 7, and 2.

'Sound the Loud Timbrel.'

[MIRIAM'S SONG.]

Wm. Mason

SYMPHONY.

SOLO:—Andante.

1. Sound the loud timbrel o'er Egypt's dark sea,
 2. Praise to the Con-quer-or, praise to the Lord;

Int.

CHORUS.—For.

ho - vah has triumph'd, his people are free! Sound the loud timbrel o'er Egypt's dark sea, Je - ho - vah has conquer'd, his
 word was our ar - row, his breath was our sword! Praise to the Con-quer - or; praise to the Lord; His word was our ar - row, his

CHORUS:—For.

'Sound the Loud Timbrel.'

[CONTINUED.]

383

Pia. *Cres.*

peo - ple are free! Sing! for the pride of the ty - rant is bro - ken! His cha - riots, his horsemen, all splendid and brave: How
breath was our sword! Who shall re - turn to tell E - gypt the sto - ry Of those she sent forth in the hour of her pride? The

Pia. *Cres.* *For.*

vain was their boasting; the Lord hath but spo - ken, And cha - riots and horsemen are sunk in the wave
Lord hath look'd out from his pil - lar of glo - ry, And all her brave thousands are dash'd in the tide.

FOLTE

• Sound the Loud Timbrel! [Concluding]

CHORUS.—For.

TRIO.

Sound the loud tim-brel o'er E-gypt's dark sea, Je-ho-vah has triumph'd, his peo-ple are free! Sound the loud tim-brel o'er

CHORUS.—For.

Fortissimo.

E-gypt's dark sea, Je-ho-vah has triumph'd, his peo-ple are free! His peo-ple are free! His peo-ple are free!

[DOXOLOGY.]

385

[illegible]

Praise him a - bove— Praise him a - bove— Praise him a - bove, ye heaven - ly host,

Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly host, Praise him a - bove—

Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heavenly host,

* We are indebted for this very popular piece to the 'Handel and Haydn Society Collection of Church Music,' the editor of which acknowledges his obligations for it, to Mr. James Wharm.

'Praise God from whom all blessings flow.'

[CONCLUDED.]

387

TUTTI

Hal - le - lu - jah, SOLO.

lu - jah, Hal - le - lu jah, A - men, A - men: Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

SOLO.

Hal - le - lu - jah, TUTTI.

3 6 3 — 33 33 3

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men: Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.

6 7 8 7 6 5 4 3 6 5 4 3 2 0 3 4 3 2 6 — 6 6 4 6 — 6 4 3

Lord, dismiss us with thy blessing.

[CONCLUDED.]

389

Hal-le-lu-jah, for

And we'll sing Hal-le-lu-jah, A-men, Hal-le-lu-jah, And we'll sing Hal-le-lu-jah, A-men, Hal-le-lu-jah, To God and the Lamb.

Hal-le-lu-jah for - e - ver,

e - ver, Hal-le-lu-jah, for - e - ver, for - e - ver and e - ver, A - men.

Hal-le-lu-jah, A - men, A - men, A - men.

Hal-le-lu-jah for - e - ver, Hal-le-lu-jah for - e - ver and e - ver, A - men.

The musical score is written for four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment. The key signature is one sharp (F#). The score includes various performance markings: 'TUTTI.' for full choir/piano, 'SOLO.' for solo voices, and 'Pia.' for piano. The lyrics are interspersed between the staves. The piano part includes figured bass notation at the bottom of the staves, such as '7', '5 6 8 7', '6 6 6 5', '6 6 7', '6', '6 6 6 5', '6 6 6 7', '6 3 6 7', '6 4 6 6 7', and '6'.

'Grace! 'tis a charming sound.'

[CRANBROOK.]

SOLO.

Heav'n with the e - cho shall re - sound, Heav'n with the e - cho shall re - sound,

SOLO.—Heav'n with the e - cho shall re - sound, And all the earth shall hear.

1. Grace! 'tis a charming sound! Har - mo - nious to mine ear! Heav'n with the echo shall re-sound,

AIR. SOLO. Heav'n with the e - cho shall re - sound,

SOLO.—Heav'n with the e - cho shall re - sound, And all the earth shall hear.

9-7 7 4 3 6 8 4 2 2 6 6 6 8 4

TENOR—ad MA.

TUTTI.

And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

TUTTI.

6 3 6 5 7

2. Grace first contrived the way
To save rebellious man;
And all the steps that grace display,
Which drew the wondrous plan.
3. Grace led my roving feet
To tread the heavenly road;
And new supplies each hour I meet,
While pressing on to God.
4. Grace all the work shall crown,
Through everlasting days;
It lays in heaven the topmost stone;
And well deserves the praise.

• Sing to the Lord, ye distant lands. •

(EASTON)

Ps. 124.

391

UNISON.

AIR.

1. Sing to the Lord, ye dis - tant lands, Ye tribes of eve - ry tongue; His new dis - cover'd grace de - mands A new and no - bler

UNISON.

T. S.

new and no - bler song, A new and no - bler song, A new and no - bler song.

song, A new and no - bler song, A new and no - bler song.

new and no - bler song, A new and no - bler song, A new and no - bler song.

2. Say to the nations, — Jesus reigns,
God's own almighty Son;
His power the sinking world sustains,
And grace surrounds his throne.
3. Let heaven proclaim the joyful day,
Joy through the earth be seen;
Let cities shine in bright array,
And fields in cheerful green.
4. The joyous earth — the bending skies,
His glorious train display;
Ye mountains sink — ye valleys rise,
Prepare the Lord his way.
5. Behold He comes — he comes to bless
The nations as their God;
To show the world his righteousness,
And send his truth abroad.

"O! how happy are they." 6s & 9s, or 6, 6, 9, 6, 6, 9.

1. O! how hap - py are they Who the Sa - viour o - bey, And have laid up their trea - sure a - bove! Tongue can nev - er ex - press

2. That com - fort was mine, When the fa - vour di - vine I first found in the blood of the Lamb; When my heart first be - lieved,

AIR.

The sweet com - fort and peace Of a soul in its ear - li - est love.

What a joy I re - ceived, What a hea - ven in Je - sus' name!

8. 'Twas a heaven below
My Redeemer to know,
And the angels could do nothing more,
Than fall at his feet,
And the story repeat,
And the Lover of sinners adore.
4. Jesus all the day long
Was my joy and my song:
O that all his salvation might see!
He hath loved me, I cried,
He hath suffer'd and died,
To redeem a poor rebel like me.
5. O the rapturous height
Of that holy delight,
Which I felt in the life-giving blood!
Of my Saviour possess,
I was perfectly blest,
As if fill'd with the fulness of God.

THE CONTRAST. P. M. 13, 13, 13, 9.

From Musical Gems.

393

I have sought round the verdant earth, For un-fad-ing joy,
 I have tried ev'-ry source of mirth, But all, all will cloy;
 Lord, be-stow on me, Grace to set the spi-rit free: Thine the praise shall be, Mine, mine the joy.

"O tell me no more." 10s & 11s.

Lively.
 O tell me no more of this world's vain store, The time for such trifles with me is now o'er;
 A country I've found, where true joys abound, To dwell I'm determined on that happy ground. O hal-le-lu - jah! O hal-le-lu - jah! hal-le - lu - hal-le - lu - hal-le-lu - jah!

THE LOVELY SONNET. 6 lines 8s & 4s.

From Musical Gems.

M. Treble.

1. When for e - ter - nal worlds we steer, And seas are calm, and skies are clear, } The soul for joy then claps her wings, And
And faith in live - ly ex - er - cise, And dis - tant hills of Ca - naan rise, }

loud her love - ly son - net sings, Vain world, a - dieu! Vain world, a - dieu! And loud her love - ly son - net sings, Vain world, a - dieu!

2. With cheerful hope her eyes explore
Each landmark on the distant shore;
The trees of life, the pastures green,
The golden streets, the crystal stream;
And for joy she claps her wings,
And her celestial sonnet sings.

3. The nearer still she draws to land,
More eager all her powers expand:
With steady helm, and free bent sail,
Her anchor drops within the veil:
Again for joy she claps her wings,
And her celestial sonnet sings,
Glory to God!

COME, LET US ANEW, or LUCAS. 10, 5, 12, 10, 6, 12.

Harmonized by M. Hunt.

295

Moderato. *Loud.*

Come, let us a - new our jour-ney pur-sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear; His a-dor-able

AIR. *Loud.* *Treble Soft.*

will let us gladly ful - fil, And our talents improve By the - patience of hope and the la-bour of love, By the patience of hope and the la-bour of love.

The musical score is written for four staves. The first two staves are for the vocal melody, and the last two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato'. The first system includes the tempo marking 'Moderato.' and the dynamic marking 'Loud.' at the end. The second system includes the tempo marking 'AIR.' and the dynamic marking 'Loud.' at the end. The third system includes the dynamic marking 'Treble Soft.' for the piano part. The score concludes with a double bar line.

ALL IS WELL. 10, 3, 3, 8, 8, 8, 3, 3.

Harmonized by Samuel McTear.

Duet. Treble and Bass. Moderate.

1. What's this that steals, that steals up - on my frame, Is it death? Is it death?
That soon will quench, will quench this vi - tal flame, Is it death? Is it death?

2. Weep not, my friends; my friends, weep not for me, All is well! All is well!
My sins are par - don'd— par - don'd; I am free, All is well! All is well!

Chorus. Soft. **Inc.** **Lead. Slow.**

If this be death, I soon shall be From ev'-ry pain and sor-row free, I shall the King of glo-ry see: All is well! All is well!

AIR.

There's not a cloud that doth a - rise, To hide my Je-sus from my eyes, I soon shall mount the upper skies: All is well! All is well!

3.
Tune, tune your harps, your harps, ye saints in glory,
All is well! All is well!
I will rehearse, rehearse the pleasing story,
All is well! All is well!
Bright angels are from glory come,
They're round my bed, they're in my room,
They wait to waft my spirit home—
All is well! All is well!

4.
Hark, hark, my Lord, my Lord and Master calls me,
All is well! All is well!
I soon shall see, shall see his face in glory,
All is well! All is well!
Farewell, my friends, adieu, adieu,
I can no longer stay with you,
My glitt'ring crown appears in view,
All is well! All is well!

5.
Hail! hail! all hail! all hail! ye blood-washed saints,
Saved by grace! Saved by grace!
I come to join, to join your rapturous song,
Saved by grace! Saved by grace!
All, all is peace and joy divine,
And heav'n and glory now are mine,
All hallelujah to the Lamb!
All is well! All is well!

"Our bondage it shall end." 12s & 9s.

Harmonized by L. Maignen.

397

TENOR

AIR

1. Our bond-age it shall end, by and by, by and by, Our bond-age it shall end, by and by; From E-gypt's yoke set

free, Hail the glo-rious ju-bi-lee, And to Ca-naan we'll re-turn, by and by, by and by, And to Ca-naan we'll re-turn, by and by.

2. Our Deliverer he shall come, by and by, :||
And our sorrows have an end,
With our threescore years and ten,
And vast glory crown the day, by and by. :||

3. Though our enemies are strong, we'll go on, :||
Though our hearts dissolve with fear,
Lo, Sinai's God is near,
While the fiery pillar moves, we'll go on. :||

4. Through Marah's bitter streams, we'll go on; :||
Though Baca's vale be dry,
And the land yield no supply;
To a land of corn and wine, we'll go on. :||

5. And when to Jordan's floods we are come, :||
Jehovah rules the tide,
And the waters he'll divide,
And the ransom'd host shall shout, we are come. :||

6. Then friends shall meet again, who have loved; :||
Our embraces shall be sweet
At the dear Redeemer's feet,
When we meet to part no more, who have loved. :||

7. Then with all the happy throng we'll rejoice, :||
Shouting glory to our King,
Till the vaults of heaven ring,
And through all eternity we'll rejoice. :||

ADESTI FIDELIS. 11, 11, 11, 10.

Midi.

1. Hith - er, ye faith - ful, haste with songs of tri-umph, To Beth - le - hem go, the Lord of life to meet: To you this day is

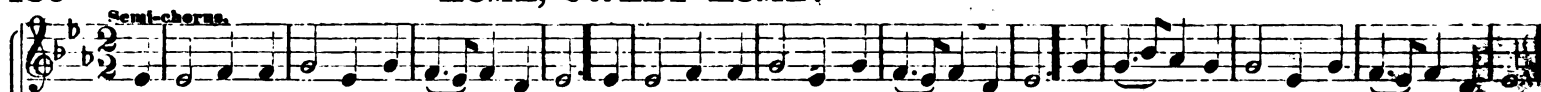
born a Prince and Sa-viour! O come and let us wor-ship, O come and let us wor-ship, O come and let us wor-ship at his feet.

2. O Jesus, for such wondrous condescension,
Our praises and reverence are an offering meet:
Now is the Word made flesh and dwells among us:
O come and let us worship,
O come and let us worship,
O come and let us worship at his feet.

3. Shout his almighty name, ye choirs of angels,
And let the celestial courts his praise repeat,
Unto our God be glory in the highest:
O come and let us worship,
O come and let us worship,
O come and let us worship at his feet.

HOME, SWEET HOME!

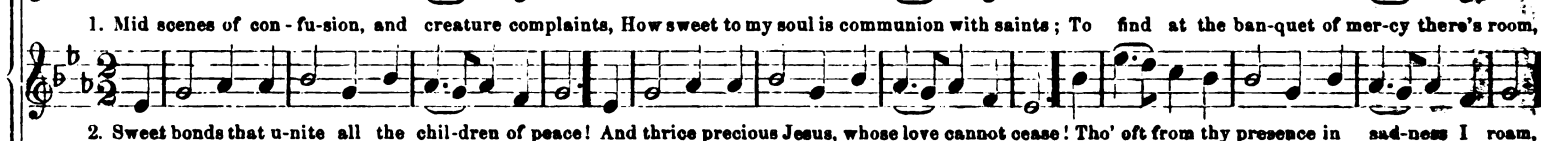
Semi-chorus.



1. Mid scenes of con-fu-sion, and creature complaints, How sweet to my soul is communion with saints; To find at the ban-quet of mer-cy there's room,

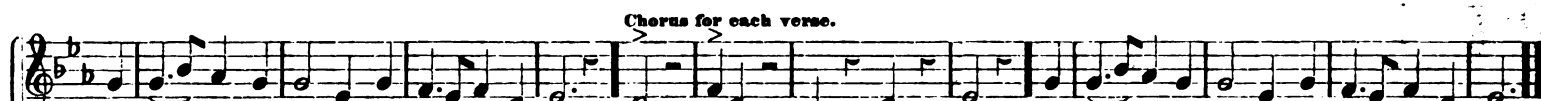
2. Sweet bonds that u-nite all the chil-dren of peace! And thrice precious Jesus, whose love cannot cease! Tho' oft from thy presence in sad-ness I roam,

BASS. Gently, softly.




3. I sigh from this bod-y of sin to be free, Which hinders my joy and com-mun-ion with thee; Tho' now my tempta-tion like bil-lows may foam,

Chorus for each verse.

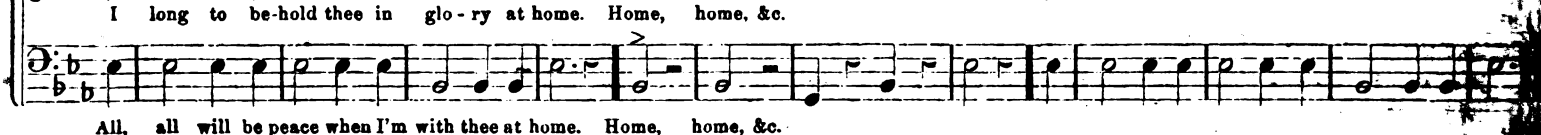


And feel in the pre-sence of Je-sus, at home! Home, home, sweet, sweet home! Pre-pare me, dear Saviour, for glo-ry, my home.

I long to be-hold thee in glo-ry at home. Home, home, &c.



All, all will be peace when I'm with thee at home. Home, home, &c.



4. While here in the valley of conflict I stay,
Oh! give me submission and strength as my day;
In all my afflictions to thee would I come,—
Rejoicing in hope of my glorious home.
Home, home, sweet, sweet home!
Prepare me, dear Saviour, for glory, my home.

5. Whate'er thou deniest, O give me thy grace,
The Spirit's sure witness, and smiles of thy face;
Indulge me with patience to wait at thy throne,
And find, even now, a sweet foretaste of home.
Home, home, sweet, sweet home!
Prepare me, dear Saviour, for glory, my home.

6. I long, dearest Lord, in thy beauties to shine;
No more as an exile in sorrow to pine;
And in thy dear image arise from the tomb,
With glorified millions to praise thee in hymns.
Home, home, sweet, sweet home!
Prepare me, dear Saviour, for glory, my home.

JOYFULLY! JOYFULLY! 10s.

Rev. A. B. Merrill.

201

Joy-ful-ly, joy-ful-ly on-ward I move, Bound for the land of bright spi-rits a-bove;
 An-gel-ic chor-ist-ers, sing as I come, "Joy-ful-ly, joy-ful-ly haste to thy home." } Soon, with my pil-grim-age end-ed be-low,

AIR

Home to the land of bright spi-rits I go: Pil-grim and stran-ger no more shall I roam, Joy-ful-ly, joy-ful-ly rest-ing at home.

"How firm a foundation."

How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word!
 What more can he say than to you he hath said, You who un - to Je - sus for re - fuge have fled? } In ev - e - ry con - di - tion—in sickness, in health,

In poverty's vale, or a-bound-ing in wealth; At home and a-broad, on the land, on the sea, As thy day may demand, shall thy strength ever be, As thy day may demand shall thy strength

"Lift up your stately heads, ye doors." [PSALM.]

408

Allegro. Solo. Treble or Tenor.

Lift up your state - ly heads, ye

doors, With has - ty rev - 'rence rise, Ye ev - er - last - ing doors that guard The pas - sage to the skies.

Chorus.

For see, for see the King of glo - ry comes, the King of glory comes Along the e - ter - nal road, For see the King, the King of glory comes, the King of glory comes A - long the e - ter - nal road.

F. AIR. *Dol.* *Dol.*

For see he comes, For see he comes,

When the har-vest is past, and the sum-mer is gone, And sermons and pray'rs shall be o'er ; } When the rich gales of mer-cy no longer shall blow, The
 When the beams cease to break of the sweet Sabbath morn, And Je-sus in-vites thee no more ; }

AIR.

Unison.

gos-pel no message de-clare : Sin-ner, how canst thou bear the deep wallings of wo ! How suffer the night of des-pair ! How suf-fer the night of

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It features a key signature of one flat (B-flat) and a 3/4 time signature. The score includes a variety of musical notations such as eighth notes, quarter notes, and rests. There are also some numerical figures (5, 5, 3, 2, 4, 3, 5) written below the bass line, which may be figured bass notation. The lyrics are interspersed between the musical staves.

"Beyond where Cedron's waters." P.M. 8, 8, 6, 8, 8.

465

Slow and sad.

1. Be - yond where Ce - dren's wa - ters flow, Be - hold the suff' - ring Sa - viour go To sad Geth - sem - a - ne;

His coun - te - nance is all di - vine, Yet grief ap - pears in ev' - ry line.

2. He bows beneath the sins of men ;
He cries to God, and cries again ;
In sad Gethsemane ;
He lifts his mournful eyes above—
"My Father, can this cup remove?"
3. With gentle resignation still,
He yielded to his Father's will,
In sad Gethsemane ;
"Behold me here, thine only Son ;
And, Father, let thy will be done."
4. The Father heard ; and angels, there,
Sustain'd the Son of God in prayer,
In sad Gethsemane ;
He drank the dreadful cup of pain—
Then rose to life and joy again.

HYMN. "Let every heart rejoice and sing." [CONCLUDED.]

407

glo-rious an - them raise: Let each pro - long the grate-ful song, And the God of our fathers praise, And the God of our fathers praise.

AIR.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and hymn-like, with a clear cadence at the end.

CONFIDENCE. H. M. 6, 6, 6, 6, 8, 8.

Arranged by L. Maignen.

A - rise, my soul, a - rise, Shake off thy guilt-y fears, } Be-fore the throne my Sure-ty stands, My name is writ - ten on his hands.
A bleed-ing sa - ori - fice In my be - half ap-pears; }

AIR.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is more complex than the hymn, with a clear cadence at the end. Below the piano part, there are some numerical figures: 1-3 #, 3 5 7 #, 3 5, 3 6, 3 # 5, 3 # 5, 3 #.

"Ho! every one that thirsteth," No. 3:1

E. Maine, Jr.

Ho! ev - ry one that thirst-eth, Ho! ev - ry one that thirst-eth, Come, come, come ye to the wa - ters, Come, come,

And he that hath no mo - ney, come ye, buy and eat; come ye to the wa - ters, And he that hath no mo - ney, come ye, buy and eat; yea, come; yea, come; come ye to the wa - ters, And he that hath no mo - ney, come ye, buy and eat;

"Ho! every one that thirsteth." [CONCLUDED.]

409

p **Tutti.**

come; yea, come; Buy wine and milk with-out mo-ney and with-out price. Ho! ev'-ry one that thirst-eth, Ho! ev'-ry one that thirst-eth,

p **Tutti.**

Ho! ev'-ry one that thirst-eth, Ho! ev'-ry one that thirst-eth,

p **Tutti.**

come; yea, come; Buy wine and milk with-out mo-ney and with-out price. Ho! ev'-ry one that thirst-eth, Ho! ev'-ry one that thirst-eth,

p **Tutti.**

Sds. *Ca.* -5- 4 4 4 3

Come ye to the wa-ters, Come ye to the wa-ters, Come, come; yea, come.

Come ye to the wa-ters, Come, come; yea, come.

Cres. Come ye to the wa-ters, Come ye to the wa-ters, Come ye to the wa-ters, Come, come; yea, come.

Sds. 53 4 4 4 4 6 4 7 7 8 7

"I have set watchmen upon thy walls."

Fast, and in chanting style.

mp *Cres.*

I have set watchmen up - on thy walls, O Je - ru - sa - lem, which shall never hold their peace, day nor night. Go through the gates, pre - pare ye the way, pre -

AIR.

mp *Cres.*

pare ye the way of the peo - ple, *mp* *Cres.* Lift up a standard, &c. *f*

Cast up the highway, cast up the highway, cast up the highway, and gather out the stones. *Cres.* Lift up a standard

Lift up a standard, lift up a standard,

"I have set watchmen upon thy walls." [CONCLUDED.]

411

mong the people. Hal-le - lu-jah, hal-le - lu-jah, hal-le - lu-jah, A-men, Halle - lu-jah, hal-le - lu-jah, hal-le - lu-jah, A-men, A-men, A-men, A-men, A - men.

p m Cres. f

4/4

ATONEMENT. C. M.

There is a fountain fill'd with blood, Drawn from Immanuel's veins; And sinners plunged beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

AIR.

4/4

412

THE PLEDGE. A TEMPERANCE ODE.

Arranged from Dr. Small.

Allegro Forte.

Now let us strike the cheer - ful strain,

AIR.

Now let us strike the cheer - ful strain, The joys of temp' - rance tell, The

Now let us strike the cheer - ful strain, The, &c.

joys of temp' - rance tell, Till ev' - ry val - ley, hill, and plain The song re - spon - sive swell, Till ev' - ry val - ley,

The musical score is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro Forte.' and the style is 'AIR.' The lyrics are: 'Now let us strike the cheer - ful strain, The joys of temp' - rance tell, The Now let us strike the cheer - ful strain, The, &c. joys of temp' - rance tell, Till ev' - ry val - ley, hill, and plain The song re - spon - sive swell, Till ev' - ry val - ley,'

THE PLEDGE. [CONCLUDED.]

413

The song, the song re - spon - - sive swell, the
hill and plain The song re - spon - sive swell, The song, the song re - spon - - sive swell, The

song, the song re - spon - sive swell The song re - spon - sive swell.
song re - spon - sive swell, The song re - spon - sive swell, The song re - spon - sive swell.
The song, &c.

2.

Loud be the strain in virtue's praise;
And while the notes prolong,
Let thousands turn from sinful ways,
And join the happy throng.
And join, &c.

3.

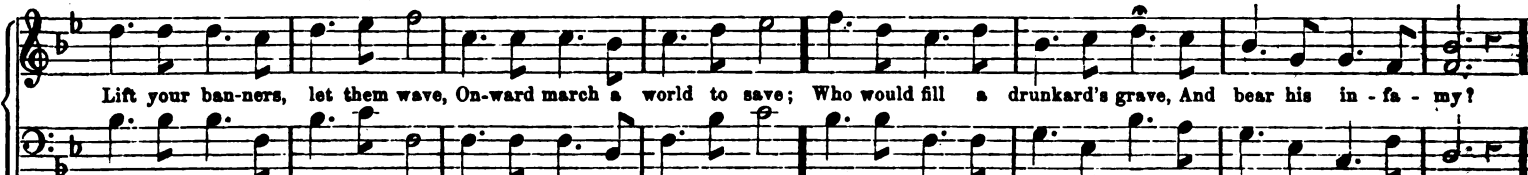
Soon may we see, throughout the land,
Blessings without alloy:
Come! sign the pledge, with heart and hand,
And swell the tide of joy,
And swell, &c.

"Friends of Freedom! swell the song." P. M., 7, 7, 7, 6.

Deut. Treble and Bass.

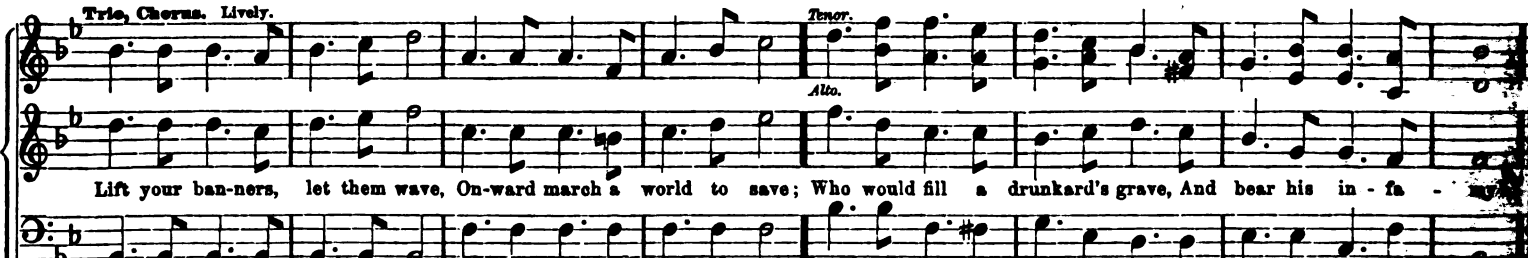


1. Friends of free-dom! swell the song; Young and old, the strain pro-long! Make the temp'rance ar-my strong, And on to vic-to-ry.



Lift your ban-ners, let them wave, On-ward march a world to save; Who would fill a drunkard's grave, And bear his in-fa-my?

Trio, Chorus. Lively.



Lift your ban-ners, let them wave, On-ward march a world to save; Who would fill a drunkard's grave, And bear his in-fa-my?

2. Shrink not when the foe appears;
Spurn the coward's guilty fears;
Hear the shrieks, behold the tears
Of ruined families!
Raise the cry in every spot—
"Touch not—taste not—handle not!"
Who would be a drunken sot?
The worst of miseries!

3. Give the aching bosom rest;
Carry joy to every breast;
Make the wretched drunkard bless'd,
By living soberly.
Raise the glorious watchword high—
"Touch not—taste not till you die!"
Let the echo reach the sky,
And earth keep jubilee.

4. God of mercy! hear us plead,
For thy help we intercede;
See how many bosoms bleed!
And heal them speedily.
Hasten, Lord, the happy day,
When, beneath thy gentle ray,
Temp'rance all the world shall sway,
And reign triumphantly.

HAPPY LAND. 6, 4, 7, & 4s.

415

Moderato. *Accelerato.*

1. There is a hap-py land, Far, far a-way: Where saints in glo-ry stand, Bright, bright as day; Oh, how they sweet-ly sing, "Worthy is our

2. Come to the hap-py land, Come, come a-way! Why will you doubting stand? Why yet de-lay? Oh, we shall hap-py be, When from sin and

3. Bright, in that hap-py land, Beams ev'-ry eye; Kept by a Father's hand, Love cannot die: Then shall his kingdom come, Saints shall share a

Saviour, King!" Loud let his praises ring, Praise, praise for aye!

sor-row free! Lord, we shall live with thee, Blest, blest for aye!

glorious home; And, bright above the sun, We reign for aye!

1. THE HAPPY TIME. 3.

There is a happy time,
Not far away,
When Temperance Truth shall shine,
Bright, bright as day;
Oh, then we'll sweetly sing,
Make the hills and valleys ring;
Earth shall her tribute bring,
Not far away.

Bright is our happy band,
Beams every eye;
Pledged with our heart and hand,
Love cannot die;
On then to Temperance run,
Be both health and virtue won;
Bright as the noonday sun
Shines in the sky.

2. 4.

Come join the Temperance Band,
Come, come away;
Why will ye doubting stand?
Why still delay?
Oh, we shall happy be,
When we're from intemperance free:
Haste! from the danger flee!
Haste, haste away.

Would you like drunkards reel?
Hark! hear one rave!
Would you their miseries feel?
With none to save?
Rouse then for their relief;
Soothe their sorrows, calm their grief;
Send none, by unbelief,
Down to the grave.

THE CROSS AND CROWN. P. M. 8, 6, 8, 6, 8, 8, 7, 6.

Andantino.

1. Must Si-mon bear his cross alone, And all the world go free? No! there's a cross for ev'ry one, And there's a cross for me. Yes, there's a cross on

AIR.

2. We'll bear the con-se-cra-ted cross, Till from the cross we're free, And then go home to wear the crown, For there's a crown for me. Yes, there's a crown in

Calvary, Thro' which by faith the crown I see: To me 'tis pardon bringing—O that's the cross for me, O that's the cross for me, O that's the cross for me.

heav'n above, The purchase of my Saviour's love, For me at his ap-pearing—O that's the crown for me, O that's the crown for me, O that's the crown for me.

TEMPERANCE SONG.

1. The drink that's in the drunkard's bowl,
Is not the drink for me;
It kills his body and his soul;
How sad a sight is he!
But there's a drink that God has given,
Distilling in the showers of heaven,
In measures large and free:
O that's the drink for me, &c.

2. The stream that many prize so high,
Is not the stream for me;
For he who drinks it still is dry,
For ever dry he'll be.
But there's a stream so cool and clear,
The thirsty traveller lingers near,
Refreshed and glad is he:
O that's the drink for me, &c.

3. The wine-cup that so many prize,
Is not the cup for me;
The aching head, the bloated face,
In its sad train I see.
But there's a cup of water pure,
And he who drinks it may be sure
Of health and length of days:
O that's the cup for me, &c.

"The noble Law of Maine."

Words and Music by G. F. Root.

417



1. Raise high the glo-rious ban-ner, the ban-ner of the free, And gath-er all be-neath it Who slaves no more will be.



Un - furl it broad - ly to the breeze, That far o'er hill and plain, The world may see our mot - to— The no - ble Law of Maine.



2.

3.

4.

Already in the east has
The golden dawn begun,
And darkness, gloom, and sorrow
Fly the near approaching sun.

Chorus.—His noonday beams shall shine upon
The fiend Intem'rance slain,
If we hold fast to our watchword—
The noble Law of Maine.

But the struggle lies before us,
And our foes are in the field,
And with the Tyrant at their head,
Determined not to yield;

Chorus.—Let them with all their wealth and power,
Regard us with disdain,
We're certain of the victory,
By the noble Law of Maine.

Then high upraise the banner,
The banner of the free,
And come all ye beneath it
Who slaves no more will be.

Chorus.—One more united effort
Will break the cursed chain,
And give our country and our homes
The noble Law of Maine.

THE BLUSHING ROSE.

Words by Chas. Thurber.

Mus. H. Creberridge.

Allegretto.

1. The rose that shoots so gay - ly up, To deck the flow'ry plain, With blushes holds its lit-tle cup, To catch the ge-nial rain; And then it looks so

2. Where fragrant flow'rs shoot up and grow, And scent the balmy air, The Saviour bade his fol-lowers go, And seek in-struc-tion there; If it lies then had

AIR

3. Let drunkards drink the foaming bowl, And join the rev-el-ry, If it were mine I'd dash the whole Where all such bowls should be: I'd think I heard the

Slow.

fresh and fair, With-in its na-tive bow'r, That all de-light to breathe the air, And lin-ger near the flow'r, And lin-ger near the flow'r.

pow'r to teach How man may wis-er be, May I not let the flow-ret preach The Temp'rance cause to me? The Temp'rance cause to me.

ro-sy bush Thus whisp'ring mer-ri-ly, "O his thee where the wa-ters gush, And take a glass with me, And take a glass with me."

SOME LOVE TO DRINK.

(Music, "LILLY DALE.")

By permission of O. DITSON.

Solo. Tenor or Tenor.
Andante.

1. Some love to drink from the foamy brink, Where the wine-drop's dance they see, But the wa-ter bright, in its sil-ver light, And a crys-tal cup for me.
2. O a good-ly thing is the cooling spring, 'Mong the rocks where the moss doth grow, There's health in the tide, and there's music beside In the brooklet's bounding flow.

Chorus.
Slower, ad. lib.

A tempo.



- O wa-ter! bright wa-ter! Pure, precious, free! Yes, 'tis wa-ter bright in its sil-ver light, And a crys-tal cup for me.

AIR.



3. As pure as heaven is the water given,
'Tis for ever fresh and new;
Distilled in the sky, it comes from on high,
In the flower and the gentle dew.
O water! bright water! &c.

4. Let them say 'tis weak, yet its strength I'll seek,
For the worn rock owns its sway;
And we're borne swift along by its wing so strong,
When it riseth to fly away.
O water! bright water! &c.

5. There is strength in the glee of the mighty sea,
When the loud stormy wind doth blow;
And a fearful sight is the cataract's might
As it leaps to the depths below.
O water! bright water! &c.

SPARKLING AND BRIGHT.

Words by Mrs. M. S. E. Dana.

Arranged by E. McIsaac.

Moderato. Solo or Duett.

Spark-ling and bright in its li- quid light Is the wa- ter in our glass - es, 'Twill give you health, 'twill give you wealth, Ye

Chorus.

lads and ro - sy lass - es. Oh! then re - sign your ru - by wine, Each smil - ing son and daugh - ter, There's

AIR.

SPARKLING AND BRIGHT. [CONCLUDED.]

491

no - thing so good for the youth - ful blood, Or sweet as the spark - ling wa - - ter; There's no - thing so good for the

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal staves.

youth - ful blood, Or sweet as the spark - ling wa - - ter.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves with the same key and time signatures. The lyrics continue below the vocal staves.

2.

Better than gold is the water cold,
From the crystal fountains flowing;
A calm delight both day and night
To happy homes bestowing.
Chorus.—O, then resign, &c.

3.

Sorrow has fled from the heart that bled
Of the weeping wife and mother;
As the poison'd cup was given up
By husband, son, or brother.
Chorus.—O, then resign, &c.

And now the day in glo-ry seems to close. Swell, swell the song, Swell, swell the theme, the theme of Temp'rance o'er the land loud and long.

Returns these notes of Tem-per-ance and love. Swell, swell the song, Swell, swell the theme, the theme of Temp'rance o'er the land loud and long.

Heav'n keep you safe thro' all earth's toils and woe. Swell, swell the theme, Swell, swell the song, Swell, the theme of Temp'rance o'er the land, loud and long.

THE TEMPERANCE CALL.

fran; Alt.

493

Allegro con Fuoco.

1. Hear the Temp'rance call, Freeman, one and all: Hear your country's earnest cry, See your na-tive land Lift its beck'ning hand, "Sons of freedom, come ye nigh."

2. Leave the shop and farm, Leave your bright hearths warm: To the polls! the land to save, Let your lead-ers be True and no-ble, free, Fearless, temp'rate, good, and brave.

3. Hail our fa-ther-land! Here thy children stand, All re-solved, u-nit-ed, true, In the Temp'rance cause Ne'er to faint or pause! This our pur-pose is, and vow.

Chase the mon-ster from our shore, Let his cru-el reign be o'er; Chase the mon-ster from our shore, Let his cru-el reign be o'er.

Chase the mon-ster from our shore, Let his cru-el reign be o'er,

"Ho! Friends of Virtue."

(An imitation of the "MARCHING HYMN.")

Written by C. J. WARREN.

Arranged by E. Maignes.

Quartet.

1. Ho! friends of virtue, wake to glo - ry! What precious boon now bids you rise! From gloomy pri - sons hear the sto - ry; See widows' tears, hear or - phans' cries! See widows' tears, hear or - phans' cries! Shall heartless men, the death-fires feed-ing, Send drunken maniacs through

AIR.

Chorus. **Quartet.**

Unison.

"Ho! Friends of Virtue." [CONTINUED.]

495

Cres. Rallent. *f* A tempo.

land, A ruf-fan horde, a law-less band, While all that makes life dear lies bleed-ing? Up, he-ros! take the

Cres. Rallent. *f* Up A tempo. he - ros take the

Up he - ros! take the

field! take the field! The Free-man's wea-pons wield! Press on, press on, all hearts re-solved, The world shall yet be free!

field! The Free man's wea-pons wield! Press on, Press on, &c.

field! take the field! The Free-man's wea-pons wield! Press on, press on, &c.

"Ho! Friends of Virtue." [CONCLUDED.]

Chorus.

Then swell the cho - ral strain, the cho - ral strain, All hail the LAW OF MAINE! the LAW OF MAINE! Re-joice, re-joice,

Then swell ... the cho - ral strain, ... All hail ... the LAW OF MAINE! ... Re - joice, re - joice,

f Then swell the cho - ral strain, the cho - ral strain, All hail the LAW OF MAINE! the LAW OF MAINE! Re-joice, re-joice,

Truth shall pre - vail, And all the world be free!

2.

Spirit of Law! can man resign thee,
Once having felt thy generous flame?
Can party schemes or gold confine thee?
Can one defeat thine efforts tame?
Too long the world has wept, bewailing
The blood-stain'd sword the oppressors wield;
The MAINE LAW is our sword and shield;
And now their schemes are unavailing,
Rouse, virtuous men, arouse!
Redeem your Temperance vows!
Press on, press on, all hearts resolved,
All nations shall be free!

Then swell the choral strain, &c.

3.

From East to West resounds the story,
"The Temperance Banner proudly waves;"
MAINE taught the world the march of glory,
Her gallant sons no longer slaves!
With light and love full long they pleaded,
But when THE LAW in thunder spoke,
It burst their chains with lightning stroke,
And peace and happiness succeeded.
Then swell the choral strain,
All hail the LAW OF MAINE!
Rejoice, rejoice, Truth shall prevail,
And all the world be free!

Then swell the choral strain, &c.

"O Come, Come Away." 12, 8, 5.

S. S. Mx.

427

1. O come, come a-way! the Sabbath morn is passing, Let's hasten to the Sabbath school, O come, come a-way! The Sabbath bells are ringing clear, Their joyous peals sa-

2. My comrades in-vite to join their happy number, And glad-ly will I meet them there, O come, come a-way! 'Tis there we meet to sing and pray, To read God's word on

3. With joy I ac-cept the gracious in-vi-ta-tion, My heart ex-ul-ta with rapt'rous hope, O come, come a-way! My feath'less spi-rit, when I die, Shall on the wings of

late my ear, I love their voice to hear, O come, come a-way!

his glad day, Then joy-ful haste a-way, O come, come a-way!

an-gels fly. To man-sions in the sky,—O come, come a-way!

TEMPERANCE SONG.

- O come, come away!
Intemperance forsaking,
The poison cup surrender up,
O come, come away!
Disease and death are in the bowl,
And swift destruction to the soul;
Then from its base control,
O come, come away.
- When sparkleth the wine,
When reddeneth its color,
Thou lift not up the fatal cup,
But turn, turn away!
Look not upon it then, forsooth,
It biteth like a serpent's tooth,
Old age and blooming youth,
So come, come away.
- When sweet Temperance,
Wife, husband, children blessing,
With evening songs her note prolongs,
O come, come away!
For surer far is he to cure
His ills whose drink is water pure,
And life's toils well endure;
Then come, come away!
- Away to the polls,
Old men and young, advancing
With nerves of steel, and hearts that feel,
O come, come away!
Like freemen take a noble stand,
A true and faithful Temperance Band,
And vote Rum from the land,
O come, come away!

TRY AGAIN.

E. S. Nason.

With energy.

AIR

1. 'Tis a les - son you should heed, Try, try a - gain; If at first you don't suc - ceed, Try, try a - gain.

And your cour - age should ap - pear, For if you will per - se - vere, You will con - quer, nev - er fear, Try, try a - gain.

2. Once or twice though you should fail,
Try, try again;
If at last you would prevail,
Try, try again.
If we strive, 'tis no disgrace,
We shall win the race;

3. If you find your task is hard,
Try, try again;
Time will bring you your reward,
Try, try again.
All that other folks can do,
Why, with patience, may not you?
Only keep this rule in view,

LOOK ALOFT.*

W. B. B.

429

1. In the tempest of life, when the wave and the gale Are a-round and a - bove, if thy foot-ing should fail; If thine eye should grow dim, and thy cau-tion de - part,

AIR.

Look a - loft, look a - loft, look a - loft,

Look a - loft, look a - loft, . . . Look a - loft to the friendship which nev-er shall fade, Look a - loft to the friendship which never shall fade.

Look a - loft, . . . look a - loft, . . .

Look a - loft, look a - loft,

2. If the friend who embraced in prosperity's glow,
With a smile for each joy and a tear for each wo,
Should betray thee, when sorrows like clouds are arrayed,
Look aloft, and be firm, and confiding of heart.

3. Should they who are dearest, the son of thy heart,
The wife of thy bosom—in sorrow depart;
Look aloft from the darkness and dust of the tomb,
To the soil where affection is ever in bloom.

4. And, O! when death comes, in his terrors, to cast
His fears on the future, his pall on the past,
In the moment of darkness, with hope in thy heart,
And a smile in thine eye, look aloft and depart.

* The 3d and 4th verses will be easily adapted to the music by the use of the ties and small notes, which are not needed in the 1st and 2d verses.

CHILDREN'S SONG. 8, 6, 8, 6, 8.

M TREBLE

1. Around the throne of God in heav'n, Thousands of children stand; } Singing glo-ry, glo-ry, glo-ry, glo-ry, glo-ry, Singing glo-ry, glo-ry, glo-ry, glo-ry, glo-ry.
Children whose sins are all for-giv'n, A ho-ly, hap-py band; }

AIR

2. What brought them to that world above, That heav'n so bright and fair, } Singing glo-ry, glo-ry, glo-ry, glo-ry, glo-ry, Singing glo-ry, glo-ry, glo-ry, glo-ry, glo-ry?
Where all is peace, and joy, and love? How came those children there, }

"Come, join our celebration."

For Sabbath-school Celebrations.

Lively.

1. Come, join our cel-e-bration, With hal-low'd songs of joy, } Parents and friends in-vit-ted, And teachers now are here; In purpose all u-ni-ted, Our youth-ful hearts to cheer.
And on this bright oc-ca-sion, Your sweetest notes em-ploy; }

AIR

2. Thanks to the God of heaven,
Kind guardian of our race!
For all the favours given,
Beneath his smiling face;
For health, and strength, and reason,
And friendship unalloy'd,
And every pleasant season
In Sunday-schools enjoy'd.

3. Thanks for the kind protection
God's arms has thrown around,
And for that sweet affection,
He causes to abound
In those who're watching o'er us,
With many an anxious sigh,
And seeking to restore us
To peace and heavenly joy.

"God speed the right."

Arranged from the German.

431

With organ.

Alc.

1. Now to heav'n our pray'rs as - cend - ing, God speed the right; In a no - ble cause con - tend - ing, God speed the right.

Be our zeal in heav'n re - cord - ed, With suc - cess on earth re - ward - ed, God speed the right, God speed the right.

2. Be that prayer again repeated,
God speed the right;
Ne'er despairing, though defeated,
God speed the right.
Like the good and great in story,
If we fail, we fail with glory;
God speed the right,
God speed the right.

3. Patient, firm, and persevering,
God speed the right;
Ne'er th' event nor danger fearing,
God speed the right.
Pains, nor toils, nor trials heeding,
And in heaven's own time succeeding,
God speed the right,
God speed the right.

4. Still our onward course pursuing,
God speed the right;
Every foe at length subduing,
God speed the right.
Truth, our cause, whate'er delay it,
There's no power on earth can stay it,
God speed the right,
God speed the right.

THE WATCHER. 7s & 6s.

Arranged from Dr. W. L. Lamb.

1. O! when shall I see Je-sus, And dwell with him a-bove, And drink the flowing fountain Of ev - er-last-ing love? When shall I be de-liv - er'd From this vain world of

AIR.

2. But now I am a soldier, My Captain's gone before; He's giv - en me my orders, And tells me not to fear, And if I hold out faithful, A crown of life he'll

sin, And, with my blessed Jesus, Drink endless pleasures in? When shall I be de - liver'd From this vain world of sin, And, with my blessed Jesus, Drink endless pleasures in?

give, And all his valiant soldiers E - ter - nal life shall have. And if I hold out faithful, A crown of life he'll give, And all his valiant soldiers E - ter - nal life shall have.

"O that will be joyful." C. M.

482

When I can read my ti-tle clear To mansions in the skies, } And wipe my weeping eyes, And wipe my weeping eyes, I'll bid farewell to
 I'll bid farewell to ev'-ry fear, And wipe my weeping eyes. } To meet to part no more, On Canaan's hap-py shore; 'Tis there we'll meet, at

AIR.

ev'-ry fear, And wipe my weeping eyes. } O, that will be joy-ful, joy - ful, joy - ful, O, that will be joy - ful, To meet to part no more.
 Jesus' feet, We'll meet to part no more. }

NEVER PART AGAIN. C. M.

Chorus.

1. Je - ru - sa - lem, my hap - py home, O, how I long for thee! } We're marching, &c.
 When will my sorrows have an end? Thy joys when shall I see? }

2. Je - sus, my Lord, to glory's gone; Him will I go and see; } We're marching thro' Emmanuel's ground; } O, there we shall with Jesus dwell, And
 And all my brethren, here be - low, Will soon come after me. } We soon shall hear the welcome trumpet sound, - }

AIR.

3. Reach down, O Lord, thine arm of grace, And cause me to as - cend, } We're marching, &c.
 Where congregations ne'er break up, And Sab - baths nev - er end. }

nev - er part a - gain. What, nev - er part a - gain? No, nev - er part a - gain, No, nev - er part a - gain, No, nev - er part a - gain: O, there we shall with Jesus dwell, And nev - er part a - gain.

SABBATH SCHOOL HYMN. 5s & 7s.

Harmonized by L. Maignen.

435

1. All the week we spend, Full of childish bliss;
Ev'ry changing scene Brings us happiness; Yet our joys would not be full, Had we not the Sabbath school, Yet our joys would not be full,

Had we not the Sabbath school, Had we not the Sabbath school.

2.
Lovely is the dawn
Of each rising day;
Loveliest the morn
Of the Sabbath day;
Then our infant thoughts are full
Of the precious Sabbath school.

3.
To our happy ears
Blessed news is brought;
Tidings of the work
Love divine hath wrought;
Gracious news, and merciful;
How we love the Sabbath school!

4.
Teachers, you are kind,
Thus to point the road
Leading us from sin,
To our Father, God;
May we all be dutiful,
In the precious Sabbath school!

5.
Sweetly fades the light
Of each passing day;
Fairest is the night
Of the Sabbath day;
Then our hearts with praise are full
For the precious Sabbath school!

THE PILGRIM'S FAREWELL.

Soprano.

1. Fare-well, fare-well, farewell, dear friends I must be gone, I have no home or stay with you; I'll take my staff and tra-vel on, Till I a bet-ter world do view.

2. Fare-well, fare-well, farewell, my friends, time rolls along, Nor waits for mortal care or bliss; I leave you here and tra-vel on, Till we ar-rive where Je-sus is.

AIR.

4. Fare-well, fare-well, fare-well, poor careless sinners, too, It grieves my heart to leave you here, Eternal vengeance waits for you; O turn and find sal-va-tion near.

I'll march to Canaan's land, I'll land on Canaan's shore, Where pleasures never end, Where trou-ble comes no more, Farewell, farewell, farewell, my loving friends, farewell.

"When we all meet in Heaven." P. M. 7, 7, 7, 6, 6.

437

1. The wondrous love of Je - sus! From doubts and fears he frees us, With pity - ing eyes he sees us, While trav'ling here be - low,

Chorus.
Till we all meet in hea - ven, Till we all meet in hea - ven; There we shall meet, There we shall meet to part no more.

2. And there we shall forever,
Drink of that flowing river,
And ever, ever, ever
Surround the throne of grace.
When we all meet in heaven, &c.

3. There, in the blooming garden
Of Eden gained by pardon,—
Upon the banks of Jordan,
We'll worship then the Lamb.
When we all meet in heaven, &c.

4. We'll sing the song of Moses,
While Jesus sweet composes
A song that never closes,
Of praises to his name.
When we all meet in heaven, &c.

LOVELY MORNING. 11, 11, 14, 11.

Allegretto.
1. The last love - ly morn - ing all blooming and fair, } While the mighty, mighty, mighty trump sounds "Come, come a - way."
Is fast on - ward fleet - ing, and soon will ap - pear;
D. C. O! let us be - rea - dy to hail the glad day.

2. And when that bright morning
In splendor shall dawn,
Our tears will be ended,
Our sorrows all gone.
While the mighty, &c.

3. The Bridegroom from glory
To earth shall descend;
Ten thousand bright angels
Around him attend.
While the mighty, &c.

4. The graves will be open'd,
The dead will arise,
And with the Redeemer
Mount up to the skies.
While the mighty, &c.

5. The saints, then immortal,
In glory shall reign!
The Bride with the Bridegroom
Forever remain.
While the mighty, &c.

"Will you go." P. M. 8, 2, 2, 8, 8, 8, 2, 2.

Arranged by A. B. M.

1. We're travelling home to heav'n above, Will you go? Will you go? Millions have reach'd that bless'd abode, And millions more are on the road. Will you go? Will you go?
To sing the Saviour's dy-ing love, Will you go? Will you go? Anointed kings and priests to God,

2. We're going where tears will never flow, Will you go? Will you go? 'Tis there the saints will die no more, Their God and Saviour to a-dore. Will you go? Will you go?
And sorrow we no more shall know, Will you go? Will you go? But live with Christ in heaven secure,

3. Ye weary, heavy laden, come, Will you go? &c.
In the blest house there still is room, Will you go? &c.
The Lord is waiting to receive,
If thou wilt on him now believe,
He'll give the troubled conscience ease. Will you go? &c.

4. Come, O backslider, come away, Will you go? &c.
Return again to Christ and say, I will go! I will go!
Then he will thy backslidings heal,
His love again he will reveal,
And pardon on thy conscience seal. Will you go? &c.

5. O, could I hear some sinner say, I will go! &c.
I'll start this moment, clear the way. Let me go! &c.
My old companions, fare you well,
I will not go with you to hell,
I mean with Jesus Christ to dwell. Let, &c. Fare you well!

"Shed not a Tear." P. M. 10, 8, 10, 7, 10, 10, 10, 7.

Shed not a tear o'er your friend's early bier, When I am gone, When I am gone, } When I am gone, I am gone. { Weep not for me when you stand on my grave,
Smile if the slow tolling bell you should hear, Omrr. Think who has died His be-lov-ed to save.

D. C. Think of the crown all the ransom'd shall have, Omrr. When I am gone, I am gone.

JESUS IS THERE. P. M. 6, 4, 6, 4, 6, 6, 6, 4.

439

1. Haste, my dull soul, a - rise—Shake off thy care; Press to thy na - tive skies—Mighty in pray'r. Christ, he has gone be - fore,

Count all thy sufferings o'er; He all thy burdens bore—Je - sus is there.

2. Souls for the marriage feast,
 Robed and prepared;—
 Holy must be such guests:
 Jesus is there!
 Saints, wear your victory palms,
 Chant your celestial psalms:
 Bride of the Lamb, thy charms,
 O! let me wear.
8. Heaven's bliss is perfect, pure—
 Jesus is there!
 Heaven's bliss is ever sure—
 Thou art its heir.
 What makes its joys complete—
 What makes its hymns so sweet?
 There we our friends will greet—
 Jesus is there!

"At the judgment seat."

O there will be mourn-ing, mourn-ing, mourn-ing, mourn-ing, O there will be mourn-ing at the judg-ment seat of Christ

AIR

C.

Parents and chil-dren there will part, Pa-rents and chil-dren there will part, Pa-rents and children there will part, Will part to meet no more

2. O! there will be mourning, &c.
 Brothers and sisters there will part,
 Brothers, &c.

3. O! there will be mourning, &c.
 Pastors and people there will part,
 Pastors, &c.

4. O! there will be mourning, &c.
 Saints and sinners there will part,
 Saints, &c.

5. O! there will be mourning, &c.
 Sinners and saints there will part,
 Sinners, &c.

CRUCIFIXION. 10, 7, 7, 7, 9.

Scotch Air.

Arranged by L. Heiguen.

441

Slow.

1. Saw ye my Sa-viour? Saw ye my Sa-viour? Saw ye my Sa-viour and God? Oh! he died on Cal - va - ry, To a - tone for you and

AIR

2. He was ex-tend-ed! He was ex - tend-ed! Shame - ful - ly nail'd to the cross; Oh! he bow'd his head and died, Thus my Lord was cru-ci-

Cres.

1 6 5 7 6 7 4 6 7 6 5 3 4 5 6 6 6 3

me, And to pur-chase our par-don with blood.

fied, To a - tone for a world that was lost.

3. Jesus hung bleeding! Jesus hung bleeding!
Three dreadful hours in pain;
Oh! the sun refused to shine,
When his Majesty divine
Was derided, insulted, and slain.

4. Darkness prevail'd! darkness prevail'd!
Darkness prevail'd o'er the land—
Oh! the solid rocks were rent
Through creation's vast extent,
When the Jews crucified the Godman!

5. Now it was finish'd, now it was finish'd,
And the atonement was made;
He was taken by the great,
And embalm'd in spices sweet,
And in a new sepulchre was laid.

6. Hail! mighty Saviour! hail! mighty Saviour!
Prince, and the author of peace!
Oh! he burst the bands of death,
And triumphant through the earth,
He ascended to mansions of bliss.

7. Now interceding, now interceding,
Pleading that sinners may live:
Crying, "Father, I have died,
(O behold my hands and side!)
To redeem them, I pray thee, forgive!"

8. "I will forgive them, I will forgive them,
If they'll repent, and believe;
Let them now return to thee,
And be reconciled to me,
And salvation they all shall receive!"

449

BY THE THRONE. P.M. 6, 4, 6, 4, 6, 7, 6, 4.

There is a hap - py land, Fast by the throne; Where, with a sin - less band, God reigns a - lone!

AIR

The first system of the musical score for 'By the Throne'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, with the word 'AIR' written above it. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

Where a - mid E - den's bloom, Flow - ers gath - er'd from the tomb, Breathe fra-grance to per - fume, Bow - ra, Be -

The second system of the musical score for 'By the Throne'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

STANTON. P.M. 11a.

Harmonized by Washington McCoy.

143

1. How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word! What more can he say than to you he hath

2. "Fear not, I am with thee, oh be not dis - may'd, For I am thy God, and will still give thee aid; I'll strengthen thee, help thee, and cause thee to

said, Who un - to the Sa - viour for re - fuge have fled? for re - fuge have fled? for re - fuge have fled? Who un - to the Sa - viour for refuge have fled?

stand, Up - held by my righteous, om - ni - po - tent hand, om - ni - po - tent hand, om - ni - po - tent hand, Up - held by my righteous, omni - po - tent hand.

3. "When through the deep waters I call thee to go,
The rivers of sorrow shall not overflow;
For I will be with thee, thy troubles to bless,
And sanctify to thee thy deepest distress.

4. "When through fiery trials thy pathway shall lie,
My grace all-sufficient shall be thy supply;
The flame shall not hurt thee, I only design
Thy dross to consume, and thy gold to refine.

5. "E'en down to old age, all my people shall prove
My sovereign, eternal, unchangeable love;
And when hoary hairs shall their temples adorn,
Like lambs they shall still in my bosom be borne."

6. "The soul that on Jesus still leans for repose,
I will not, I will not desert to its foes;
That soul, though all hell should endeavour to shake,
I'll never—no never—no never forsake."

WEISTLING.—A School Hymn. 5, 5, 5, 11, or 6s, 12. [DOUBLE.]

2. Allegretto.

(Composed expressly for this Work.)

Andantino.

mf *p* *Cres.*

1. Come, let us a - new Our jour - ney pur - sue, Roll round with the year, And nev - er stand still till the

AIR. *mf* *d* *Cres.*

3 6 \flat_4 5 8 \flat_4 6 \flat_4 7

f *p* *f* *And our ta - lents in*

Mas - ter ap - pear: His a - dor - a - ble will Let us glad - ly ful - fil,

f *p* *f*

4 7 3 4 5 5 5

WEISTLING. [CONCLUDED.]

445

prove *mf* *pp* Rallent.

And our ta - lents im - prove By the pa - tience of hope and the la - bour of love, By the pa - tience of

p *mf* *pp* Rallent.

6 6 4 3 6 4 5 5 6 #6 5

f A tempo.

hope and the la - bour of love.

f A tempo.

1 1 1 1

2.

Our life is a dream ;
Our time, as a stream,
Glides swiftly away,
And the fugitive moment refuses to stay :
The arrow is flown,
The moment is gone,
The millennial year
Rushes on to our view, and eternity's here.

3.

Oh ! that each in the day
Of his coming may say,
" I have fought my way through,
" I have finish'd the work thou didst give me to do !"
Oh ! that each from his Lord
May receive the glad word,
" Well and faithfully done,
Enter into my joy and sit down near my throne !"

THE CHURCH'S WELCOME. P. M. 11, 13, 11, 11, 11.

Giltner State.

Duet. TWO TENORS, OR TENOR AND BASS.
Moderato.

(Published by permission of Mrs. Shaw.) Words by Rev. T. Dowling.

1. Chil dren of Zi - on! what harp - notes are steal - ing, So soft o'er our sens - es, so sooth - ing - ly sweet?

Duet. ALTO AND SOPRANO.

'Tis the mu - sic of an - gels with rap - tures re - veal - ing, That you have been brought to the Ho - ly One's feet.

Children of Zi-on! we join in their welcome; 'Tis sweet to lie low at that bless-ed re-treat, 'Tis sweet to lie low at that bless-ed re-treat.

2. Children of Zion! no longer in sadness,
Refrain from the feast that your Saviour has given;
Come and taste of the cup of salvation with gladness,
And think of the banquet still sweeter in heaven.
Children of Zion! our hearts bid you welcome
To the church of the ransom'd, the kingdom of heaven.

3. Children of Zion! we joyfully hail you,
Who enter'd the sheepfold through Jesus, the door;
While poor pilgrims on earth, though the foe may assail you,
Press forward, and soon will the conflict be o'er.
Children of Zion! oh welcomed thrice welcome!
Till we meet where the foe shall oppress you no more.

GOSPEL TRUMPET. 88, 88, 84.

447

1. Hark! how the gos - pel trumpet sounds, As thro' the world the e - cho bounds, Pro-claim-ing to a ru-in'd race, That thro' the

2. Hail Je - sus! all vic - to - rious Lord! Be thou by all man - kind a - dored! For us didst thou the fight main-tain, And o'er our

rich - es of his grace, Sin - ners may see the Saviour's face, In end - less day.

foes the vict'-ry gain, That we, with thee, might ev - er reign, In end - less day.

3. And when, through grace, our course is run,
The battle fought, the vict'ry won,
Then crowns unfading we shall wear,
The glory of thy kingdom share,
With thee, our glorious Leader, there,
In endless day.

4. Then, in thy presence, heavenly King,
In loftier strains thy praise we'll sing,
When with the blood-bought hosts we meet,
Triumphant there, in bliss complete,
And cast our crowns before thy feet,
In endless day.

448

I'M A PILGRIM.

Not too fast.

1. I'm a pil-grim, and I'm a stran-ger,
D.C. I'm a pil-grim, &c.

I can tar-ry, I can tar-ry but a night!

Fine.

2. Of that ci-ty, to which I jour-ney,
D.C. I'm a pil-grim, &c.

My Re-deem-er, my Re-deem-er is the light;

There is no sor-row, nor a-ny

3. There the glory is ever shining,
Oh! my longing heart, my longing heart is there;
Here in this country so dark and dreary,
I long have wandered forlorn and weary.
I'm a pilgrim, &c.

4. Father, mother, and sister, brother,
If you will not journey with me, I must go;
For since your vain hope you still will cherish,
Should I, too, linger, and with you perish?
I'm a pilgrim, &c.

5. Farewell neighbours, with tears I've warn'd you,
I must leave you, I must leave you, and be gone;
With this your portion, your heart's desire,
Why will you perish in raging fire?
I'm a pilgrim, &c.

6. Farewell, dreary earth, by sin so blighted,
With this your portion, your heart's desire,
Why will you perish in raging fire?
I'm a pilgrim, &c.

Farewell, dreary earth, by sin so blighted,
With this your portion, your heart's desire,
Why will you perish in raging fire?
I'm a pilgrim, &c.

the stream-lets are ev-er flow-ing.

D.C. Fine.

MAINE LAW SONG. (Air—"MORNING'S BUDDY BEAM.")

Arranged by E. Meignen.

449

Tenor Solo.
Allegretto.



1. Glo - rious is our cause! 'Tis the cause of ALL: On, bro - thers, on, heed th'in - spir - ing call!



Wi - dows, or - phans, loud lift the thrill - ing cry, Swell the sad cho - rus, their cho - rus to the sky!

Chorus.



Cres.



Let the timid lag be - hind, We will strike the blow! Let the slug - gard lag be - hind, We will meet the foe! Haste!

AIR.



Cres.



MAINE LAW SONG. [CONTINUED.]

Cres. *f* *p* *Cres.* *f* *Dim.* *p* *Rit.*

haste! HASTE! The cause of right, the cause of right and vir-tue chides our de - lay; Haste! haste! Soon the witching goblet, soon the witching goblet will

p A tempo. *Glorious is our cause! 'Tis the cause of all: On, brothers, on, heed th'inspiring call!*

poison life a - way. Glo - rious, glorious is our cause! 'Tis the cause of all: On, brothers, on, brothers! heed th'inspiring call!

Glorious is our cause! 'Tis the cause of all: On, brothers, on! heed th'inspiring call!

p A tempo.

MAINE LAW SONG. [CONCLUDED.]

451

Widows, orphans, loud lift the thrilling cry, Swell the sad cho-rus, their cho-rus to the sky. Tra la, la, la, la, la,

Cres. poco a poco.

Wi - dows, widows, orphans, loud lift the thrilling cry, Swell the sad chorus, their chorus to the sky. Tra la, la, la, la, la,

Cres. poco a poco.

Widows, orphans, loud lift the thrilling cry, Swell the sad cho-rus, their cho-rus to the sky. Tra la, la, la, la, la, la, la,

la, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la.

2.

Solo.—Noble is our cause! 'Tis the cause of ALL:
Sons and husbands, leave the tippling hall;
Poorhouses and jails—e'en the ghastly tomb—
Stand empty; while home (while home) again is HOME!

Chorus.—Let the timid lag behind,
We will strike the blow!
Let the sluggard lag behind,
We will meet the foe!

Haste! haste! HASTE! The heartless foe is active
With worse than torch and brand!
Haste! haste! The tippling shop is strewing
Its victims through the land!
Glorious is our cause! &c.

CALVARY. 6, 6, 6, 6, 7, 7.

Written by Mrs. SOUTHWELL. Composed by E. Maignan.

Moderato.

And bid its si - lent strings To heav'nly themes awake, To heav'nly themes a-

And bid, &c

And bid its si - lent strings To heav'nly themes awake, To heav'n - ly themes a-

And bid its si - lent strings To heav'nly themes awake, To heav'nly themes a-

6-5 6 6-5 7 7

1. Down from the wil-low bough My slumb'ring harp I'll take,

And bid its si - lent strings To heav'nly themes awake, To heav'n - ly themes a-

wake; Peace-ful let its breath-ings be, When I sing of Cal - va - ry.

And bid its si - lent strings To heav'nly themes awake, To heav'nly themes a-

6-5 6 6-5 7 7

2.

Love, Love Divine I sing;
 O! for a seraph's lyre,
 Bathed in Siloa's stream,
 And touched with living fire,
 Lofty, pure the strain should be,
 When I sing of Calvary.

THE FAMILY BIBLE. 11s & 12s.

453

1. How pain-ful-ly pleasing the fond re-col-lection Of youthful e-mo-tions and in-no-cent joy,
When bless'd with parental ad-vice and af-fec-tion, Sur-round-ed with mercies, and peace from on high! } I still view the chair of my sire and my mother,

AIR.

Chorus. The old-fashion'd Bi-ble, the dear, blessed Bi-ble, The fa-mi-ly Bi-ble, that lay on the stand.

The seats of their offspring arranged on each hand, And that blessed book which ex-cels ev'-ry other, The fa-mi-ly Bi-ble, that lay on the stand.

2. That Bible, the volume of God's inspiration,
At noon and at evening could yield us delight,
The prayer of our sire was a sweet invocation,
For mercy by day, and safety through night,
Our hymns of devotion in harmony swelling,
All warm from the heart of a family band,

Half raised us from earth to that rapturous dwelling,
Described in the Bible that lay on the stand.
3. Ye scenes of tranquillity, long have we parted,
My hopes almost gone, and my parents no more,
In sorrow and sadness I roam broken hearted,
And wander alone on a far distant shore:

Yet how can I doubt a dear Saviour's protection,
Forgetful of gifts from his bountiful hand;
O! let me with patience receive his correction,
And think of the Bible that lay on the stand.
The old-fashioned Bible, the dear, blessed Bible,
The family Bible, that lay on the stand.

AIR.

1. A home in heav'n! what a joy - ful thought, As the poor man toils in his wea - ry lot! His heart op-press'd, and with

anguish driv'n From his home be - low to his home in heav'n, in heav'n, From his home be - low to his home in heav'n

2.
A home in heav'n! as the sufferer lies
On his bed of pain, and uplifts his eyes
To that bright home, what a joy is given,
With the blessed thought of his home in heav'n.

3.
A home in heav'n! when our pleasures fade,
And our joys are laid;

4.
A home in heav'n! when the faint heart bleeds,
By the Spirit's stroke for its evil deeds;
O! then what bliss in that heart forgiven,
Does the hope inspire of a home in heav'n.

5.
A home in heav'n! when our friends are fled
To the cheerless gloom of the mould'ring dead;
We wait in hope on the promise given:

FATHER-LAND. P. M. 9s & 8s.

455

AIR.

1. There is a place where my hopes are stay'd, My heart and my trea - sure are there: Where ver - dure and

Chorus.

bles - soms nev - er fade, And fields are e - ter - nal - ly fair, That bliss - ful place is my fa - ther - land; By

faith its de - lights I ex - plore: Come, fa - vour my flight, an - gel - ic band, And waft me in peace to the shore.

2.

There is a place where the angels dwell,
A pure and peaceful abode—
The joys of that place no tongue can tell,
But there is the place of God.
That blissful place, &c.

3.

There is a place where my friends are gone,
Who suffered and worshipped with me;
Exalted with Christ, high on his throne,
The King in his beauty they see.
That blissful place, &c.

4.

There is a place where I hope to live
When life and its labours are o'er;
A place which the Lord to me will give,
And then I shall sorrow no more.
o That blissful place, &c.

INTROIT ANTHEM. "I love them that love me." Prov. 8: 17.

Rich. G. W. Moberg.

Moderato.

shall find me.

I love them that love me; and those that seek me early shall find me, and those that seek me early, and those that seek me early shall find me. I love them,

I love them, them that love me, and those that seek me early, and those that seek me early, those that seek me ear - ly shall find me, shall find me.

that seek me ear - ly

ANTHEM. "This is my rest forever." [FOR DEDICATION OR OPENING SERVICE.]

457

In chanting style, and Cres. to the end.

Cres.

The Lord hath chosen Zi-on; He hath desired it, he hath desired it for his hab-i-ta-tion. { This is my rest for - ev - er, saith the Lord;
Here will I dwell for - ev - er, saith the Lord;

Here will I dwell, Here will I dwell for - ev - er, saith the Lord; Here will I dwell, Here will I dwell for - ev - er, saith the Lord.

EASTER ANTHEM.

Billings.

Hal - le - lu-jah! The Lord is ris'n in-deed! Hal-le - lu-jah!

The Lord is ris'n in - deed! Hal - - le - lu-jah! Hal - le - lu-jah! Now is Christ risen from the

Now is Christ the first fruits, &c. Hal-le - lu-jah!

Now is Christ risen from the dead, and become the first fruits of them that slept, Hal-le - lu-jah!

dead, and become the first fruits of them that slept. Now is Christ, &c. Hal-le - lu-jah!

EASTER ANTHEM. [CONTINUED.]

459

And did he rise? And did he rise? . . . did he rise? Hear it, &c.

Hal-le-lu-jah! And did he rise? did he rise? Hear it, ye nations, hear it, O ye dead!

And did he rise? And did he rise? . . . did he rise? Hear it, &c.

And did he rise? . . . And did he rise? . . . did he rise? Hear it, &c.

He rose, He rose, He burst, &c.

He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave! Then, then,

He rose, He rose, He burst the bars of death, He burst, &c.

He rose, he rose, He rose, &c. He burst the bars of death, He burst, &c.

EASTER ANTHEM. [CONCLUDED.]

Then I rose, then I rose; Then first, &c.

then I rose; Then first hu-man-i-ty, triumphant, pass'd the crys-tal ports of light, And seized e-ter-nal

Then I rose, then I rose, then I rose; Then first, &c.

Then I rose, then, &c.

youth. Man, all immortal, hail! hail! Heaven, all lavish of strange gifts to man! Thine's all the glo-ry, man's the boundless bliss.

Thine's all the glory, man's the boundless bliss,

Man, all immortal, &c.

DEDICATION ANTHEM.

Psalm 132.

461

Allegro moderato.
mf Verse:

Repeat in Chorus. 1st. 2d.

1st. 2d.

A - rise, O Lord, in - to thy rest; A - rise, O Lord, in - to thy rest; Thou, Thou, and the ark of thy strength, Thou, Thou, and the ark of thy strength: strength

1st. 2d.

1st. 2d.

6 6 4 3

Verse.

Cres.

Cres.

Let thy priests be clothed with righteous-ness;

Cres.

Cres.

And let thy saints shout for joy. Let thy priests be clothed with righteous-ness, And let thy saints shout for joy, let thy

Cres.

Cres.

Let thy priests be clothed with righteousness;

3 4 7 4 3 2 3

3 4 5 4

Unison.

DEDICATION ANTHEM. [CONTINUED.]

First system of the musical score. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#). The time signature is 4/4. The lyrics are: "saints shout for joy. The Lord hath chosen, hath chosen Zi-on, The Lord hath chosen, hath chosen Zi-on; He hath de-sir-ed it,". The piano part includes a 6/4 time signature change and a key signature change to one sharp.

D. C. in Chorus. D. C. in Chorus. D. C. in Chorus. D. C. in Chorus.

saints shout for joy. The Lord hath chosen, hath chosen Zi-on, The Lord hath chosen, hath chosen Zi-on; He hath de-sir-ed it,

Second system of the musical score. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#). The time signature is 4/4. The lyrics are: "This is my rest, my rest for-ev-er: Here will I dwell," saith the Lord. He hath de-sir-ed it for his ho-ly hab-i-tation. "Here will I dwell," saith the Lord. "This is my rest, my rest for-ev-er: Here will I dwell," saith the Lord. The piano part includes a 6/4 time signature change and a key signature change to one sharp.

Cres. "This is my rest, my rest for-ev-er: Here will I dwell," saith the Lord. Cres. He hath de-sir-ed it for his ho-ly hab-i-tation. "Here will I dwell," saith the Lord. Cres. "This is my rest, my rest for-ev-er: Here will I dwell," saith the Lord.

DEDICATION ANTHEM. [CONCLUDED.]

403

Vers. **Chorus.** **Vers.**

Cres. **Cres.** **Cres.**

I will al-so clothe her priests with salvation,

"I will a-bun-dantly bless her pro-vi-sion, I will sa-tis-fy her poor with bread, And her saints shall shout a-loud for joy. I will

Cres. **Cres.**

"I will al-so clothe her priests with salvation,

Chorus. **Cres.**

Cres.

also clothe her priests with salvation, And her saints shall shout a-loud for joy, And her saints shall shout aloud for joy, And her saints shall shout aloud for joy." A - men.

Cres. **Cres.**

Unison. **Unison.**

WINEBRENNER.—An Ascension Anthem. Pt. II.

Composed expressly for this work by L. Meignen.

Andante.

Oh! clap your hands, Oh! clap your hands, Clap your hands, all ye peo-ple! Clap, oh! clap your hands, clap your hands, all ye

Allegro moderato.

* Shout, shout to God, Shout, shout to God, &c.
 peo-ple! * Shout, shout to God, shout to God, to God with the voice of triumph.
 * *f* Shout, shout to God, &c.
 Shout, shout to God, &c. Clap, oh! clap your

WINEBRENNER.—An Ascension Anthem. [CONTINUED.]

465

The musical score is arranged in four systems, each with four staves. The first three systems are for vocal parts (Soprano, Alto, Tenor, and Bass) and the fourth system is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various performance markings such as *Cres.*, *f*, *Shout!*, *Shout, &c.*, *Shout to God,*, *For God, &c.*, and *Fine.* The lyrics are written below the vocal staves.

System 1:

- Staff 1 (Soprano):** Clap, oh! clap your hands, clap your hands, Oh! clap, &c. *Cres.* *f* Shout! shout!
- Staff 2 (Alto):** Clap, oh! clap your hands, all ye peo - ple, clap your hands, Oh! clap your hands, all ye peo - ple, clap your hands! *Cres.* *f* Shout! shout!
- Staff 3 (Tenor):** Clap, oh! clap your hands, Oh! clap, &c. Shout to God, Shout to God,
- Staff 4 (Bass):** hands, Clap your hands, all ye peo - ple, clap your hands, Oh! clap, &c. Shout! shout!

System 2:

- Staff 1 (Soprano):** shout! Shout, &c. *f* Shout, &c. Shout, &c. *Fine.*
- Staff 2 (Alto):** shout! shout to God with the voice of tri - umph; Shout to God! Shout to God! For God is gone up *Roll.*
- Staff 3 (Tenor):** Shout to God, Shout, &c. *f* Shout, &c. Shout, &c. For God, &c. *Fine.*
- Staff 4 (Bass):** shout! Shout, &c. Shout, &c. Shout, &c. Shout, &c.

WINEBRENNER.—An Ascension Anthem. [CONTINUED.]

Chorus. Solo. Chorus.

f For God is gone up with a shout. Shout, &c. Shout, &c.

with a shout; Oh! shout to God! Shout to God, Shout to God! For

Oh! shout, &c. Solo. Shout, &c. Shout, &c. Solo.

Oh! shout, &c. For God, &c. Shout, &c. Shout, &c.

Solo. *pp* Chorus.

For God, &c. up, with, &c.

For God is gone up, up with a shout, the Lord, the Lord with the sound of a trumpet; Shout to God with the

God is gone up with a shout, The Lord, &c. Cres.

Solo.

pp For God, &c. up with a shout, The Lord, &c. Shout, &c. *trials*

4/3

WINEBRENNER.—An Ascension Anthem. [CONTINUED.]

407

voice of tri - umph, Shout to God with the voice of tri - umph; Shout to God! Shout to God!

This system consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written below the vocal staves.

Solo. *pp*
For God is gone up, up with a shout, The Lord, the Lord with the sound of a trum - pet;

For God is gone up with a shout, The Lord, &c. *Cres.*

Solo. *pp*
For God is gone up, up with a shout, The Lord, &c.

This system consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The music continues from the first system. The lyrics are written below the vocal staves. There are dynamic markings such as *Solo. pp* and *Cres.* throughout the system.

WINEBRENNER.—An Ascension Anthem. [CONCLUDED.]

Chorus.

f *p* *p*

Shout to God with the voice of tri-umph, For God is gone up with a shout, For God is gone up with a

Chorus.

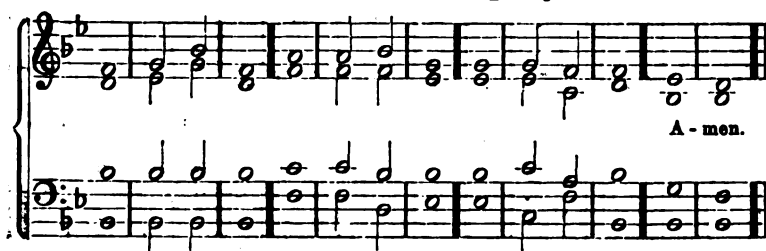
f *p*

shout, The Lord, the Lord with the sound of a trum - pet. Shout to God! Shout! shout to God!

f *p*

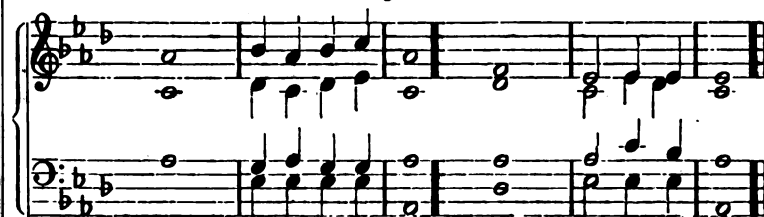
*D. C. al ** *D. C. al **

The image shows a musical score for a four-part vocal and piano arrangement. It consists of two systems of staves. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The second system also has four staves. The lyrics are written below the vocal staves. The score includes dynamic markings like 'f' (forte) and 'p' (piano), and performance instructions such as 'Chorus.', 'D. C. al *', and 'D. C. al *'. The key signature has one sharp (F#), and the time signature is common time (C). The piece concludes with a double bar line.

**CHANT No. 1.—“Hear our prayer.”**

1. { Hear! Father, hear our prayer!
Thou who art Pity where | sorrow..pre | vailleth,
Thou who art Safety when mortal help faileth,
Strength to the feeble, and | Hope..to de- | spair.
Hear! Father, | hear our | prayer!
2. { Hear! Father, hear our prayer!
Wandering unknown in the | land..of the | stranger,
Be with all travellers in sickness or danger,
Guard thou their path, guide their | feet..from the | snare.
Hear! Father, | hear our | prayer!
3. { Hear! Father, hear our prayer!
Still thou the tempest, night's | terrors..re- | vealing,
In lightning flashing, in thy thunders pealing:
Save thou the shipwreck'd, the | voyager | spare.
Hear! Father, | hear our | prayer!
4. { Hear thou the poor that cry!
Feed thou the hungry, and | lighten..their | sorrow;
Grant them the sunshine of hope for the morrow;
They are thy children, their | trust..is on | high:
Hear thou the | poor that | cry!
5. { Dry thou the mourner's tear!
Heal thou the wounds of | time..hallowed af | fection,
Grant to the widow and orphan protection,
Be in their trouble a | friend..ever | near.
Dry thou the | mourner's | tear!

6. { Hear! Father, hear our prayer!
Long hath thy goodness our | footsteps..at- | tended;
Be with the Pilgrim whose journey is ended;
When at thy summons for | death..we pre | pare.
Hear! Father, | hear our | prayer.

CHANT No. 2.—“Thy will be done.”

1. Father, I know thy ways are just,
Al- | though to me un- | known;
O, grant me grace thy love to trust,
And cry, | “Thy will be | done.”
2. If thou shouldst hedge with thorns my path,
Should | wealth and friends be | gone,
Still, with a firm and lively faith
I'll cry, | “Thy will be | done.”
3. Although thy steps I cannot trace;
Thy | sovereign right I'll | own;
And, as instructed by thy grace,
I'll cry, | “Thy will be | done.”
4. 'Tis sweet thus passively to lie
Be- | fore thy gracious | throne,
Concerning every thing to cry
“My Father's | will be | done.”

CHANT No. 3.—"Just as I am."

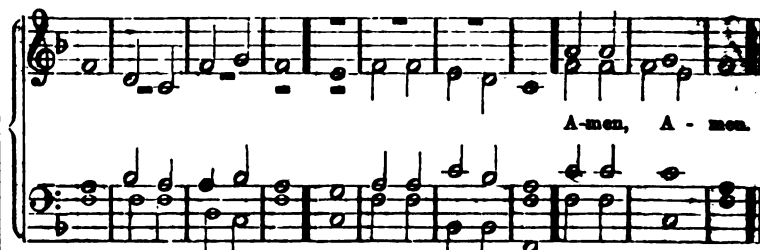
CH. S. S.



He that cometh unto me, I will in no wise cast out.—John vi. 37.

1. Just as I am—without one plea,
But that thy blood was shed for me,
And that thou bidd'st me come to Thee!
O Lamb of God, I come!
2. Just as I am—and waiting not
To rid my soul of one dark blot,
To Thee, whose blood can cleanse each spot,
O Lamb of God, I come!
3. Just as I am—though toss'd about
With many a conflict, many a doubt,
"Fightings within, and fears without,"
O Lamb of God, I come!
4. Just as I am—poor, wretched, blind;
Sight, riches, healing of the mind,
Yea, all I need in Thee to find:
O Lamb of God, I come!
5. Just as I am—Thou wilt receive;
Wilt welcome, pardon, cleanse, receive;
Thy promise I believe:
O Lamb of God, I come!

CHANT No. 4.—The Beatitudes.



The Beatitudes.—Matt. v. 3-12.

1. { Blessed are the poor in spirit:
For theirs is the kingdom of heaven.
2. { Blessed are they that mourn:
For they shall be comforted.
3. { Blessed are the meek:
For they shall inherit the earth.
4. { Blessed are they who hunger and thirst after righteousness:
For they shall be filled.
5. { Blessed are the merciful:
For they shall obtain mercy.
6. { Blessed are the pure in heart:
For they shall see God.
7. { Blessed are the peacemakers:
For they shall be called the children of God.
8. { Blessed are they who are persecuted for righteousness' sake:
For theirs is the kingdom of heaven.
9. { Blessed are ye, when men shall revile you, and persecute you,
And shall say all manner of evil against you falsely, for my sake.
Rejoice, and be exceedingly glad, for great is your reward in heaven.

CHANT No. 5. Pa. 57.



1. His foundation is in the | holy | mountains.
The Lord loveth the gates of Zion more than | all the | dwellings..of | Jacob.
2. Glorious things are spoken of thee, O | city..of | God.
Glorious things are spoken of | thee, O | city..of | God. Hallelujah!
3. I will make mention of Rahab and Babylon to | them that | know me;
Behold, Philistia, and Tyre, with Ethiopia; | this..man was | born— | there.
4. And of Zion it shall be said, this and that man was | born in | her;
And the Highest him- | self..shall es- | tablish | her. Hallelujah!
5. { The Lord shall ~~exalt~~, when he writeth up the people, that this man was |
born— | there.
As well the ~~ingers~~ as the players on instruments shall be there: | all my |
springs..are in | thee.

CHANT No. 6.—Benedictus. Luke 1: 68. G. F. Russell.



Trebble and Tenor may be inverted.

1. Blessed be the Lord ~~that~~ of Israel;
For he hath visited and re- | deemed his | people;
And hath raised up a mighty salvation for us,
In the | house..of his | servant | David;
2. As he spake by the mouth of his holy Prophets,
Which have been since the | world be- | gan;
That we should be saved from our enemies,
And from the | hand of | all that | hate us.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the | Holy | Ghost;
As it was in the beginning, is now, and ever shall be, | world with..out | end.
A- | men.

CHANT No. 7.—Bonum est Confiteri. Pa. 52. J. Farrant.



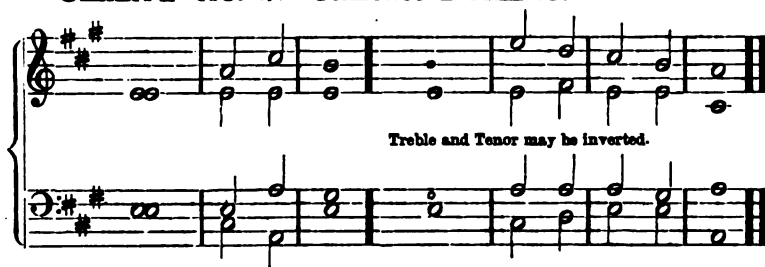
Trebble and Tenor may be inverted.

1. It is a good thing to ~~give~~ thanks un- | to the | Lord;
And to sing praises unto thy | name O | — most | Highest.
2. To tell of thy loving-kindness | early..in the | morning;
And of thy | truth..in the | night — | season.
3. Upon an instrument of ten strings, and up- | on the | lute;
Upon a loud | instrument..and up- | on the | harp.
4. For thou, Lord, hast made me | glad..through thy works;
And I will rejoice in giving praise for the ope- | ration..of | thy — | hands.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the | Holy | Ghost;
As it was in the beginning, is now, and ever shall be, | world with..out | end.
A- | men.

CHANT No. 8.—Cantate Domino. Ps. 98.



1. O sing unto the Lord a new song;
For he hath done | marvelous | things.
With his own right hand, and with his holy arm,
Hath he | gotten..him- | self the | victory.
2. The Lord declared his salvation,
His righteousness hath he openly showed in the | sight..of the | heathen.
He hath remembered his mercy and truth toward the house of Israel;
And all the ends of the world have seen the sal- | vation..of | our — | God.
3. Show yourselves joyful unto the Lord, all ye lands;
Sing, rejoice and | give — | thanks.
Praise the Lord upon the harp;
Sing to the | harp..with a | psalm of | thanksgiving.
4. With trumpets also and shawms,
O show yourselves joyful before the | Lord the | King.
Let the sea make a noise and all that therein is,
The round world, and | they that | dwell there- | in.
5. Let the floods clap their hands,
And let the hills be joyful together before the Lord;
For he cometh to | judge the | earth.
With righteousness shall he judge the world,
And the | peo- — | ple with | equity.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy | Ghost;
As it was in the beginning, is now, and ever shall be, | world with..out | end.
A- | men.

CHANT No. 9.—Benedic Anima Mea. Ps. 138. Dr. R. Smith.

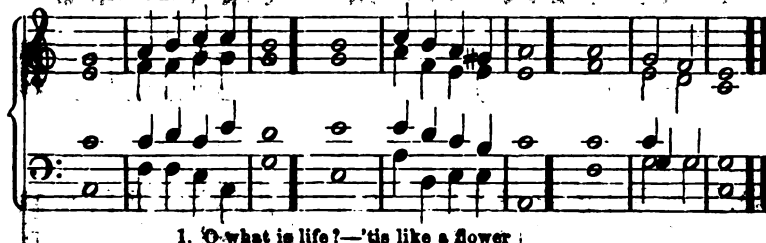


1. Praise the Lord, | O my | soul:
And all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul;
And for- | get not | all his | benefits.
3. Who forgiveth | all thy | sin;
And healeth all | thine in- | firmi- | ties.
4. Who saveth thy life | from des- | truction,
And crowneth thee with | mercy..and | loving- | kindness.
5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength:
Ye that fulfil his commandment, and hearken unto the | voice of | his — | word.
6. O praise the Lord, all | ye his | hosts;
Ye servants of | his that | do his | pleasure.
7. O speak good of the Lord, all ye works of his, in all places of | his do- | minion;
Praise thou the Lord, | O — | my — | soul.

GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the Holy | Ghost;
As it was in the beginning, is now, and ever shall be, | world with..out | end.
A- | men.

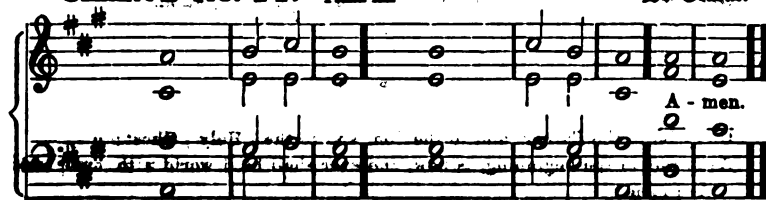
CHANT No. 10.—"O what is Life?"



1. O what is life?—'tis like a flower:
That blossoms and is gone;
It flourishes its little hour,
With all its beauty on:
Death comes, and like a wintry day,
It cuts the lovely flower a-way.
2. O what is life?—'tis like the bow
That glistens in the sky:
We love to see its colours glow:
But while we look, they die:
Life fails as soon:—to-day 'tis here;
To-morrow it may disappear.
3. Lord, what is life!—if spent with Thee
In humble praise and prayer,
How long or short our life may be,
We feel no anxious care:
Though life depart, our joys shall last
When life and all its joys are past.

CHANT No. 11. Psalm 132.

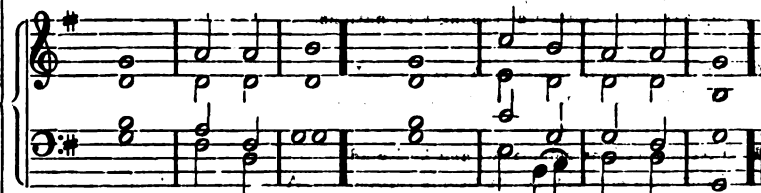
St. Clark.



A - men.

1. { I was glad when they said unto me,
Let us go into the house of the Lord.
2. { Our feet shall stand within thy gates, O Jerusalem.
Jerusalem is builded as a city that is compact together.
3. { Whither the tribes go up; the tribes of the Lord,
Unto the testimony of Israel,
To give thanks unto the name of the Lord.
4. { For there are set thrones of judgment,
The thrones of the house of David.
5. { Pray for the peace of Jerusalem.
They shall prosper that love thee.
6. { Peace be within thy walls;
And prosperity within thy palaces.
7. { For my brethren and companions' sakes,
I will now say, Peace be within thee,
8. { Because of the house of the Lord our God.
I will seek thy good. || A - men.

CHANT No. 12.—Jubilate Deo. Ps. 150. Wm. Turner.



1. O be joyful in the Lord, all ye lands;
Serve the Lord with gladness, and come before his presence with a song.
2. Be ye sure that the Lord he is God; it is he that hath made us, and not we
our selves;
We are his people, and the sheep of his pasture.
3. O go your way into his gates with thanksgiving, and into his courts with praise;
Be thankful unto him, and speak good of his name.
4. For the Lord is gracious, his mercy is everlasting;
And his truth endureth from generation to generation.

GLORIA PATRI for a Single Chant.

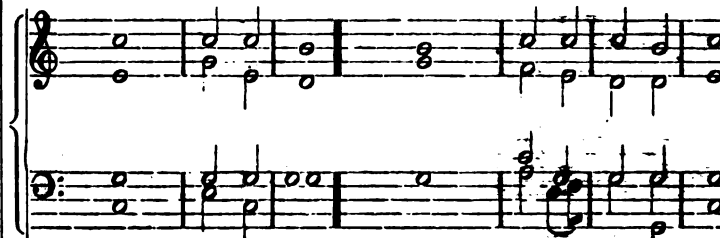
Glory be to the Father, and to the Son, and to the Holy Ghost: [A - men.
As it was in the beginning, is now, and ever shall be, world without end.

CHANT No. 13.—Deus Misereatur: A. M.



1. God be merciful unto | us ^ and | bless us;
And show us the light of his countenance, ^ and be | merci..ful | unto | us.
2. That thy way may be | known up..on | earth;
Thy saving | health ^ a- | mong all | nations.
3. Let the people praise thee, ^ | O— | God.
Yea, ^ let | all the..people | praise— | thee.
4. O let the nations rejoice ^ | and be | glad;
{ For thou shalt judge the people righteously, ^
{ And govern the | na..tions up- | on— | earth.
5. Let the people praise thee, ^ O— | God;
Yea, ^ let | all the..people | praise— | thee.
6. Then shall the earth bring | forth her | increase;
And God, ^ even our | owa..God shall | give us..his | blessing.
7. God shall | bless— | us;
And all the ends of the | world ^ shall | fear— | him. (*Gloria Patri.*)

CHANT No. 14.—Jubilate Deo. A. M.



1. O be joyful in the Lord, | all ye | lands;
Serve the Lord with gladness,
And come before his | presence | with a | song.
2. Be ye sure that the Lord | he is | God,
It is he that hath made us, and not we ourselves;
We are his people, and the | sheep of | his— | pasture.
3. O go your way into his gates with thanksgiving,
And into his | courts with | praise;
Be thankful unto him, and speak | good of | his— | name.
4. For the Lord is gracious, his mercy is | ever- | lasting;
And his truth endureth from gener- | ation..to | gener- | ation.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy Spirit;
As it was in the beginning, is now, and ever shall be,
A- men.

CHANT No. 15.—Bonum est confiteri. Ps. 92.



1. It is a good thing to give thanks ^ | unto..the | Lord;
And to sing praises unto thy | name— | O most | Highest.
2. To tell of thy loving-kindness ^ | early..in the | morning;
And of thy | truth..in the | night— | season.
3. Upon an instrument of ten strings, ^ and up- | on the | lute;
Upon a loud instrument, ^ | and up- | on the | harp.
4. For thou, Lörd, hast made me glad ^ | through thy | works;
And I will rejoice in giving praise ^ for the ope- | rations | of thy | hands.
5. Glory be to the Father, ^ and | to the | Son,
And | to the | Holy | Ghost;
6. As it was in the beginning, ^ is now, ^ and | ever..shall | be,
World without | end. ^ A- | men, A- | men

CHANT No. 16.—Deus Misereatur. Ps. 67.



1. God be merciful unto | us, and | bless us:
And show us the light of his countenance, and be | merci-ful | unto | us.
 2. That thy way may be | known up-on | earth:
Thy saving | health a- | mong all | nations.
 3. Let the people praise thee, | O— | God:
Yea, let | all the | people | praise thee.
 4. O let the nations rejoice | and be | glad:
For thou shalt judge the folk righteously, and govern the | nations | upon | earth.
 5. Let the people praise thee, | O— | God:
Yea, let | all the | people | praise thee.
 6. Then shall the earth bring | forth her | increase:
And God, even our own | God shall | give us..his | blessing.
 7. God shall—bless— | us:
And all the ends of the | world shall | fear— | him.
- GLORIA PATRI for a Double Chant.
- Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

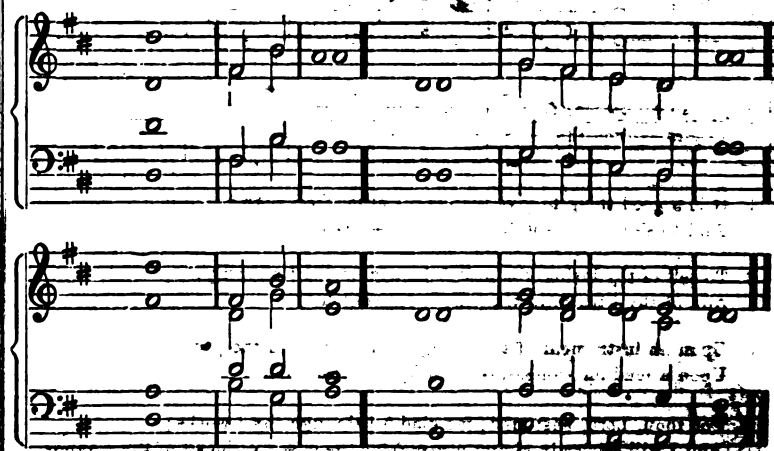
CHANT No. 17.—Cantate Domino. P. 102. **Dr. Hindall.**

1. O sing unto the Lord a new— song.
For he hath done mar-vel- lous— things.
2. With his own right hand, and with his holy arm,
Hath he gotten..him- self the victory.
3. The Lord declared his sal- vation;
His righteousness hath he openly showed..in the sight of..the heathen.
4. He hath remembered his mercy and truth toward the house of Israel;
And all the ends of the world have seen the sal- vation of our God.
5. Show yourselves joyful unto the Lord, all ye lands;
Sing, re- joice, and give— thanks.
6. Praise the Lord up- on the harp;
Sing to the harp with a psalm of thanks— giving.
7. With trumpets also..and shawms,
O show yourselves joyful be- fore the Lord the King.
8. Let the sea make a noise, and all that there-in is;
The round world, and they that dwell there- in.

9. Let the floods clap their hands, and let the hills be joyful together..be- fore the Lord:
For he cometh..to judge the earth.
10. With righteousness shall he judge the world;
And the people with— equity.

GLORIA PATRI for a Double Chant.

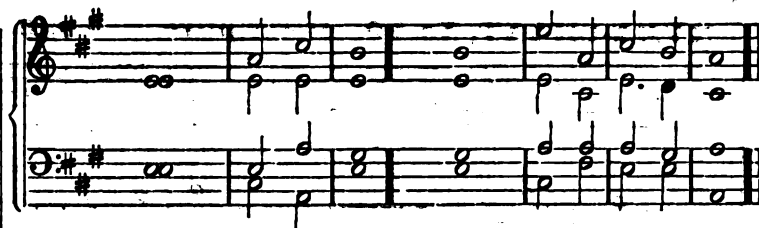
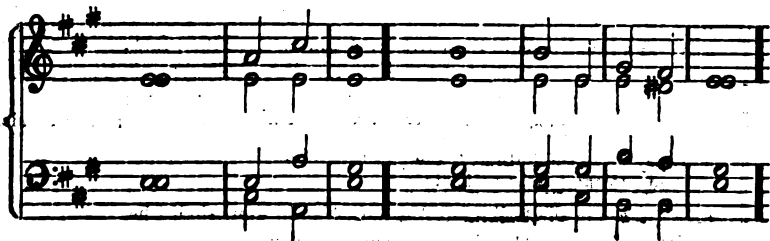
Glory be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
World without end. A- men.

CHANT No. 18.—Benedic, Anima Mea. P. 103. **Dr. Berkitt.**

1. Praise the Lord, ^ O my soul;
And all that is within me ^ praise his holy name.
2. Praise the Lord, ^ O my soul;
And for- get not all his benefits.

2. Who forgiveth | all thy | sin,
And | healeth..all | thine in- | firmities.
4. Who saveth thy | life..from de- | struction;
And crowneth thee with | mercy..and | loving- | kindness.
5. O praise the Lord, ^ ye angels of his, ^ ye that ex- | cel in | strength;
{ Ye that fulfil his commandment, ^
{ And hearken unto the | voice of | his— | word.
6. O praise the Lord, ^ all..ye his | hosts;
Ye servants of | his ^ that | do his | pleasure.
7. { O speak good of the Lord, ^ all ye works of his, ^
{ In all places of | his do- | minion.
Praise thou the | Lord, ^ O | —my | soul.
8. Glory be to the Father, ^ and | to the | Son;
And | to the | Holy | Ghost;
9. As it was in the Beginning, ^ is now, ^ and | ever..shall | be,
World without | end. ^ A- | — | men.

CHANT No. 19.—Cantate Domino. R. A.



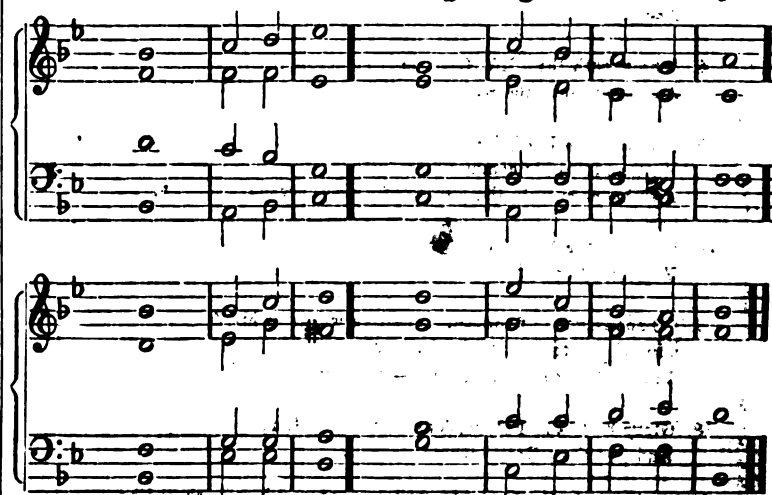
1. O sing unto the | Lord a..new | song;
For | he hath..done | marvel..lous | things.
2. With his own right hand ^ and with his | holy | arm;
Hath he gotten him- | self the victo- | ry.
3. The Lord declared | his sal- | vation;
His righteousness hath he openly | showed..in the | sight..of the | heathen.
4. He hath remembered his mercy and truth ^ toward the | house of | Israel,
And all the ends of the world ^ have seen the sal- | vation | of our | God.
5. Show yourselves joyful unto the Lord, ^ | all ye | lands;
Sing, re- | joice, and | give— | thanks.
6. Praise the Lord up- | on the | harp;
Sing to the harp ^ with a psalm of | thanks— | giving.
7. With trumpets | also..and | cornet, [or shawms,]
O show yourselves joyful ^ be- | fore the | Lord the | King.
8. Let the sea make a noise, ^ and all that | therein | is;
The round world ^ and | they that | dwell there- | in.
9. Let the floods clap their hands, ^ and let the hills be joyful together ^ be
fore the | Lord;
For he | cometh..to | judge the | earth.
10. With righteousness shall he | judge the | world;
And the | people | with— | equity. (GLORIA PATRI.)

HYMN-CHANT, No. 30.—Descriptive. G. p. 32.



1. The Lord, our God, is clothed with might, the winds o- bey his | will;
He speaks,—and in his heavenly height, the | rolling | sun stands | still
2. Rebel, ye waves, and o'er the land with threatening | aspect | roar!
The Lord uplifts his awful hand, and | chains you | to the | shore.
3. Howl, winds of night! your force combine! without his | high be- | hest,
Ye shall not, in the mountain pine, dis- | turb the | sparrow's | nest.
4. His voice sublime is heard afar, in distant | peals it | dies;
He yokes the whirlwinds to his car, and | sweeps the | howling | skies.
5. Ye nations, bend, in reverence bend; ye monarchs, | wait his | nod,
And bid the choral song ascend to cele- | brate our | God.
6. Now let the Father, and the Son, and Spirit be adored,
Where there are works to make him known, or saints to love the Lord.

CHANT No. 31.—Thanksgiving. F. 32. 1. 32.



1. It is a good thing to give thanks ^ unto the | Lord;
And to sing praises unto thy | name— | O most | Highest.
2. To tell of thy loving-kindness ^ early in the | morning; ^ H
And of thy | truth in the | night— | season.
3. Upon an instrument of ten strings, ^ and ap- | on the | lute;
Upon a loud instrument, ^ and up- | on the | harp.
4. For thou, Lord, hast made me glad ^ through thy | works;
And I will rejoice in giving praise ^ for the ope- | rations | of thy | hands.
5. Glory be to the Father, ^ and | to the | Son,
And | to the | Holy | Ghost;
6. As it was in the beginning, ^ is now, ^ and | ever shall be,
World without | end. ^ A - men, A - men.

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